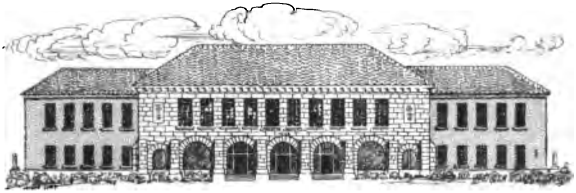


P. TERENTI AFRI
ANDRIA

WITH INTRODUCTION AND NOTES BY

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PREFACE

THIS edition of the *Andria* is intended for students who are making their first acquaintance with ancient drama. In the conviction that beginners cannot, as a rule, get from a series of formal treatises the background needed for an intelligent reading of Terence, the editor has substituted brief outlines of several Greek and Latin plays which illustrate important stages in the development of comedy. A little information has been interspersed between these extracts, but it is hoped that there is no more of it than can be read with interest and remembered with some accuracy. Most information that is really pertinent can be given more effectively in the notes.

Suetonius' *Life of Terence*, with a rather full commentary, has been substituted for the usual biographical remarks in English. The editor has found this more interesting and valuable to read with a class than a single prologue apart from the needed context that is to be found in the other six. The text of the biography is in the main that of Wessner's edition of Donatus.

The usual analysis of the plot of the *Andria* has been omitted so as not to lessen the students' interest in the play itself.

It seemed impossible to relegate the treatment of meter and prosody to the notes, and so there is a brief essay on these subjects. The material is not arranged systematically, but is given in the order in which the student is likely to need it.

In determining the text the editor has followed Spengel, Pease, and Fairclough in rating the manuscripts of the γ group above those of the δ group.

The editor has advanced several conjectures and interpretations of his own, and has accepted a number of theories that have not yet won general approval. It would be foolish to put any of these before the public apart from the reasons on which they are based. Consequently the text and stage directions are defended at several points in an Appendix, and some items in the commentary are discussed in footnotes. Both Appendix and footnotes, then, are frankly intended, not for students, but for teachers. Therefore, in justice to those who will purchase the book, both have been made as brief as possible. If a reading or an interpretation is adequately defended in one of the standard editions, the argument is not repeated here. In searching for justification of the text, readers are advised to turn first to Fairclough's edition; for our text resembles his somewhat more closely than it does any other that has appeared.

It is hoped that teachers will approve the use of the characters *U* and *v* in the manner usual in editions of later writers. Meaningless variation between editions in such matters is very misleading to students; as witness the young woman who had noticed no feature of Tacitus' style except his avoidance of capital letters.

In the commentary the editor has tried not to tell so much that nothing would be left for the teacher to say. For example, many familiar comments on the construction of the plot have been intentionally omitted in the belief that the student does not need them while preparing his lesson, and that no competent teacher is likely to overlook them. Some may miss a reference to the matter of "redende Namen"; but the editor doubts whether there really are any such in Terence.

As already implied, the editor is under great obligation to Fairclough's excellent edition of the *Andria.* He has also taken not a little from Ashmore and from the standard German editions. Thanks are also due to the publishers of Capps' *From Homer to Theocritus* (Scribners, New York) and of Murray's translation of the *Iphigenia in the Land of the Taurians* (George Allen, London), as well as to the authors themselves, for permission to reprint extracts from those books. Professor Capps had the kindness to read most of the Introduction in manuscript, and he made several valuable suggestions. Professor Knapp subjected the entire manuscript to a searching criticism, which led in some cases to a change of opinion and in very many others to a clearer statement of the view previously adopted. There is scarcely a page of the commentary that has not been improved in one way or the other. He has also read most of the proof.

EDGAR H. STURTEVANT.

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INTRODUCTION

THE ORIGIN OF COMEDY

1. The dramatic instinct is one of the most fundamental and primitive of human characteristics. It appears in the young child's fondness for playing house and "dressing up." It is, in fact, closely akin to the proneness exhibited by many animals to imitate one another's cries. Among nearly all primitive races mimicry forms an important part of dance and ritual, and many peoples have gone so far as to give regular performances for which more or less preparation has been made.

In only one country, however, so far as we know, has this primitive mimicry ever developed into a genuine form of art. The literary drama is an original creation of the Greeks alone; and yet they took the decisive step not once merely but twice, since tragedy and comedy grew up independently.

Greek comedy originated in the songs and revels connected with the worship of Dionysus, god of wine. We cannot trace in detail just how and where mere rustic buffoonery became gradually richer in content and more artistic in form. Tradition connects the name of Susarion of Megara with the later stages of the process, and places him about the middle of the sixth century B.C. Epicharmus of Sicily had founded a genuine comedy by the end of the same century. It was in Athens, however, that comedy underwent its final development and found a permanent home, as tragedy had done before. The beginnings of a literary comedy at Athens can be traced to the period of the Persian wars,

OLD ATTIC COMEDY

2. The earliest, and in fact the only, Greek comic poet from whom we have complete plays is Aristophanes, who lived in Athens from about 444[1] to 386 B.C. We may illustrate the early period of Athenian comedy, the so-called Old Attic Comedy, by an account of one of his plays, *The Birds*.[2]

The scene is laid in a wild, uninhabited country, with a bunch of shrubbery in the background. Enter two Athenians, Peithetaerus (Plausible) and Euelpides (Hopeful). They carry birds on their hands to guide them to a region where they will be free from the troubles of Athenian life. "For we," they say,

> Have deemed it fitting to betake ourselves
> To these our legs, and make our person scarce.
> Not through disgust or hatred or disdain
> Of our illustrious birthplace, which we deem
> Glorious and free; with equal laws ordained
> For fine and forfeiture and confiscation,
> With taxes universally diffused;
> And suits and pleas abounding in the Courts.
> For grasshoppers sit only for a month
> Chirping upon the twigs; but our Athenians
> Sit chirping and discussing all the year,
> Perched upon points of evidence and law.
> Therefore we trudge upon our present travels,
> With these our sacrificial implements,
> To seek some easier unlitigious place,
> Meaning to settle there and colonize.

[1] I owe this date to Professor Edward Capps.

[2] The following analysis is abridged from Capps' *From Homer to Theocritus*, pp. 278–286.

They reach the home of Hoopoe (represented in the scenery), who answers their summons. The make-up of the actor who represents Hoopoe is as grotesque as possible, and is frankly ridiculed by the visitors: "Heracles, what plumage! Are you a bird or a peacock?" The scarcity of feathers upon his body is explained by Hoopoe as due to the molting season. The life of the birds, as depicted by Hoopoe — no need of money, field sports, nothing to do but banquet in the gardens — seems so attractive to Peithetaerus, the inventive genius, that he proposes a scheme for the aggrandizement of the birds: "Build a city in the air, between earth and heaven; intercept the savor of the sacrifices which men make to the gods, and thus starve out the latter until they turn over the sovereignty to the birds." "Odds nets and birdlime," says Hoopoe, "that's a clever notion! I'm with you if the other birds agree." So he calls to his wife, Nightingale:

Awake! awake!
Sleep no more, my gentle mate!
With your tiny tawny bill,
Wake the tuneful echo shrill,
On vale or hill;
Or in her airy, rocky seat,
Let her listen and repeat
The tender ditty that you tell,
The sad lament,
The dire event,
To luckless Itys that befell.
Thence the strain
Shall rise again,
And soar amain,
Up to the lofty palace gate;
Where mighty Apollo sits in state;

In Jove's abode, with his ivory lyre,
Hymning aloud to the heavenly choir,
While all the gods shall join with thee
In a celestial symphony.

While the nightingale trills, Hoopoe calls the birds together:

Hoop! hoop!
Come in a troop,
Come at a call,
One and all,
Birds of a feather,
All together.
Birds of a humble, gentle bill,
Smooth and shrill,
Dieted on seeds and grain,
Rioting on the furrowed plain,
Pecking, hopping,
Picking, popping,
Among the barley newly sown.
Birds of a bolder, louder tone,
Lodging in the shrubs and bushes,
Mavises and thrushes,
On the summer berries browsing,
On the garden fruits carousing,
All the grubs and vermin smousing.

Four stately birds first make their appearance, followed by a troop of twenty-four — the chorus. When they learn that the two envoys are men, they are wild with rage and propose to tear them to pieces at once:

Form in rank, form in rank;
Then move forward and outflank:

Let me see them overpowered,
Hacked, demolished, and devoured;
Neither earth, nor sea, nor sky,
Nor woody fastnesses on high,
Shall protect them if they fly.

Peithetaerus and Euelpides hastily erect a barricade of pots and pans, and propose to defend themselves; but Hoopoe arranges a truce. The chorus retire to listen to the envoys:

Back to the rear! resume your station,
Ground your wrath and indignation!
Sheathe your fury! stand at ease,
While I proceed to question these:
What design has brought them here?

Peithetaerus first proves by comic instances that the birds, and not the gods, were originally sovereign over all. He then develops his plan:

Then I move that the birds shall in common repair
To a centrical point, and encamp in the air;
And intrench and inclose it, and fortify there:
And build up a rampart, impregnably strong,
Enormous in thickness, enormously long,
Bigger than Babylon; solid and tall,
With bricks and bitumen, a wonderful wall.
As soon as the fabric is brought to an end,
A herald or envoy to Jove we shall send,
To require his immediate prompt abdication;
And if he refuses, or shows hesitation,
Or evades the demand, we shall further proceed,
With legitimate warfare avowed and decreed:
With a warning and notices, formally given,
To Jove, and all others residing in heaven,

Forbidding them ever to venture again
To trespass on our atmospheric domain,
With scandalous journeys, to visit a list
Of Alcmenas and Semeles; if they persist,
We warn them that means will be taken moreover
To stop their gallanting and acting the lover.

The birds enthusiastically adopt the scheme. The Athenians enter Hoopoe's nest in order to provide themselves with plumage. While the scene is vacant, the chorus sings.

Peithetaerus and Euelpides come out in their new feathers and decide to call the new town by the imposing name of Cloudcuckootown. Then follows a series of short episodes, unnecessary to the plot, but illustrating at least the annoyances of colonizing. A priest comes to perform the religious rites of dedication. A poet produces samples of his skill in dedication odes. A soothsayer peddling oracles is followed by a surveyor with a load of mathematical instruments, the surveyor by a consul from Athens, the consul by a hawker of laws for colonies. These are driven out by Peithetaerus, one after the other.

The episodes that follow resume the plot. Short odes by the chorus serve to break the monotony. Word is brought that the new town is finished. A messenger reports that some god has eluded the sentinels. It proves to be Iris, a saucy, frightened soubrette, on her way to tell men to pay up their sacrifices long due. But Peithetaerus sends her back to Zeus with an ultimatum, after poking fun at her dress and manners. Then come people from the earth, eager to join the bird colony — a parricide, Cinesias (a well-known but despised Athenian poet of the day), and an informer — all of whom Peithetaerus unceremoniously bustles out of his city. Prometheus sneaks down from Olympus,

all muffled up, carrying an umbrella to hide him from Zeus, and looking about with fear and trembling.

Pro. Oh dear! If Jupiter should chance to see me!
Where's Peithetaerus? Where? *Peith.* Why, what's all this?
This fellow muffled up? *Pro.* Do look behind me;
Is anybody watching? any gods
Following and spying after me? *Peith.* No, none,
None that I can see, there's nobody. But you!
What are ye? *Pro.* Tell me, what's the time of day?
Peith. Why, noon, past noon; but tell me, who are ye? Speak.
Pro. Much past? How much? *Peith.* Confound the fool, I say,
The insufferable blockhead! *Pro.* How's the sky?
Open or overcast? Are there any clouds?
Peith. Be hanged! *Pro.* Then I'll disguise myself no longer.
Peith. My dear Prometheus! *Pro.* Hold your tongue, I beg;
Don't mention my name! If Jupiter should see me,
Or overhear me, I'm ruined and undone.
But now, to give you a full, complete account
Of everything that's passing there in heaven —
The present state of things. . . . But first I'll trouble you
To take the umbrella, and hold it overhead,
Lest they should overlook us. *Peith.* What a thought!
Just like yourself! A true Promethean thought!
Stand under it, here! Speak boldly; never fear.

Prometheus then relates that the gods are about ready to make terms, and advises Peithetaerus not to consent to any agreement until Zeus shall formally acknowledge the supremacy of the birds by giving him the hand of Sover-

eignty, "a most delightful, charming girl, Jove's housekeeper, that manages his matters, serves out his thunderbolts, arranges everything." Soon three pompous peace commissioners from Olympus arrive — Poseidon, Heracles, and a barbarian god. Peithetaerus bribes Heracles by cooking savory dainties under his nose, promising a dinner for his vote. The barbarian god's language cannot be understood; so his vote is counted with that of Heracles. Poseidon protests in vain. The commissioners have agreed to give the princess Sovereignty to Peithetaerus in marriage. The play closes with a wedding song by the chorus in celebration of the nuptials, while Peithetaerus leads out his bride at the head of the procession, brandishing in his hand the thunderbolt of the ex-king, Zeus, and singing:

Birds of ocean and of air,
Hither in a troop repair,
To the royal ceremony,
Our triumphant matrimony!
  Come for us to feast and feed ye!
    Come to revel, dance, and sing! —
  Lovely creature! Let me lead ye
    Hand in hand, and wing to wing.

Apparently the play was intended, in part at least, as a satire upon such visionary schemes on the part of the poet's fellow countrymen as the fateful expedition against Sicily. Many of the plays of the Old Comedy had a still more direct bearing upon current politics, and most of them were teeming with gross caricatures of well-known persons.

The political changes which followed the close of the Peloponnesian War made it more and more dangerous for the comic poets to attack public men and measures, and after the loss of Athenian independence the discussion of affairs of state on the stage was almost completely given up. Other

influences no less powerful were at work to change the character of comedy. The refinement of taste which took place in the fourth century tended to discredit the extravagant and often indecent burlesque of the earlier poets. The growth of cosmopolitan feeling and the spread of interest in the drama beyond the borders of Attica encouraged the production of plays which did not depend for their appeal upon familiarity with the current life of Athens.

EURIPIDES

3. Among the strongest influences making for a change in the comedy of the fourth century was tragedy. Greek tragedy, though its characters and incidents were taken from mythology, had always dealt with the great problems of life which belong to every time and all lands. Not infrequently the plays had a special bearing upon some question under discussion at the time of their presentation. In Euripides' hands characters as well as problems were brought near to ordinary daily life; he undertook to represent men and women as they are. In other words, Euripidean tragedy tended to draw nearer to the matter-of-fact atmosphere of comedy. We choose for analysis a play which in some respects is nearer to comedy than are most of the others — *Iphigenia in the Land of the Taurians.*

The time of the play is several years after the fall of Troy. King Agamemnon, on his victorious return from Troy, has been slain by his wife Clytemnestra. Their son Orestes has got vengeance by slaying his mother, and the Furies are pursuing him, mad with remorse, throughout the world. The scene shows the front of a temple in the land of the Taurians, on the shore of the Black Sea.[1]

[1] The translations are Professor Gilbert Murray's.

Iphigenia enters from the temple and tells how, when the ships of the Greeks were becalmed at Aulis, the seer Calchas declared that Artemis demanded the sacrifice of Agamemnon's first-born daughter, Iphigenia herself.

So from my mother's side
By lies Odysseus won me, to be bride
In Aulis to Achilles. When I came,
They took me and above the altar flame
Held, and the sword was swinging to the gash,
When, lo, out of their vision in a flash
Artemis rapt me, leaving in my place
A deer to bleed; and on through a great space
Of shining sky upbore and in this town
Of Tauris the Unfriended set me down;
Where o'er a savage people savagely
King Thoas rules. This is her sanctuary
And I her priestess. Therefore, by the rite
Of worship here, wherein she hath delight —
Though fair in naught but name . . . But Artemis
Is near; I speak no further. Mine it is
To consecrate and touch the victim's hair;
Doings of blood unspoken are the care
Of others, where her inmost chambers lie.

Iphigenia goes back into the temple. Orestes and his friend Pylades enter cautiously. They have been commanded by the oracle of Apollo to bring to Athens the image of Artemis which is kept in this temple. After a reconnoiter they retire to the seashore to wait till nightfall.

Iphigenia and her Greek waiting women, the chorus, sing of their happy life at home in Greece and of their present misery. Suddenly a herdsman appears and announces the capture of two strangers on the seashore,

Young, bold, good slaughter for the altar-stone
Of Artemis! Make all the speed ye may;
'Tis not too much. The blood-bowl and the spray!

He tells how he and his mates came upon two men by the shore, how one of them in a fit of madness thought he saw Furies threatening him, then drew his sword and fell upon the cattle, and how after a stiff fight the two men were surrounded and captured by a great throng of herdsmen. The strangers' dress shows that they are Greeks.

Iph. 'Tis well. Let thy hand bring them, and mine own
Shall falter not till here god's will be done.
[*Exit Herdsman.*]
O suffering heart, not fierce thou wast of old
To shipwrecked men. Nay, pities manifold
Held thee in fancy homeward, lest thy hand
At last should fall on one of thine own land.
But now, ...
a cruel woman waits you here,
Whoe'er ye be, and one without a tear.
'Tis true: I know by mine own evil will:
One long in pain, if things more suffering still
Fall to his hand, will hate them for his own
Torment. . . . And no great wind hath ever blown,
No ship from god hath passed the Clashing Gate,
To bring me Helen, who hath earned my hate,
And Menelaus, till I mocked their prayers
In this new Aulis, that is mine; not theirs,
Where Greek hands held me lifted, like a beast
For slaughter, and my throat bled. And the priest
My father! . . . Not one pang have I forgot.

The prisoners are brought in and Iphigenia persuades them to give her news of Greece. Then she has a sudden impulse

to save one of the victims and send word by him to her kinsmen in Greece. Orestes insists that he will be the victim of the goddess, and that Pylades shall return home. Before giving him the tablet, Iphigenia binds him by an oath to deliver her letter.

Pyl. But stay: there is one chance we have forgot.
Iph. A new oath can be sworn, if this serve not.
Pyl. In one case set me free. Say I be crossed
With shipwreck, and, with ship and tablet lost
And all I bear, my life be saved alone:
Let not this oath be held a thing undone,
To curse me. *Iph.* Nay, then, many ways are best
To many ends. The words thou carriest
Enrolled and hid beneath that tablet's rim,
I will repeat to thee, and thou to him
I look for. . . .
Pyl. For thy sake and for mine 'tis fairer so.
Now let me hear his name to whom I go
In Argolis, and how my words should run.
Iph. Say: "To Orestes, Agamemnon's son,
She that was slain in Aulis, dead to Greece
Yet quick, Iphigenia sendeth peace:"
Or. Iphigenia! Where? Back from the dead?
Iph. 'Tis I. But speak not, lest thou break my thread.—
"Take me to Argos, brother, ere I die,
Back from the Friendless Peoples and the high
Altar of her whose bloody rites I wreak."
Or. [*Aside.*] Where am I, Pylades? How shall I speak?
Iph. "Else one in grief forsaken shall, like shame,
Haunt thee." *Pyl.* [*Aside.*] Orestes! *Iph.* [*Overhearing him.*] Yes: that is the name.
Pyl. Ye gods above! *Iph.* Why callest thou on god
For words of mine? *Pyl.* 'Tis nothing. 'Twas a road

My thoughts had turned. Speak on. — No need for us
To question: we shall hear things marvelous.

Iph. Tell him that Artemis my soul did save,
I wot not how, and to the altar gave
A fawn instead; the which my father slew,
Not seeing, deeming that the sword he drew
Struck me. But she had borne me far away
And left me in this land. — I charge thee, say
So much. It all is written on the scroll.

Pyl. An easy charge thou layest on my soul,
A glad oath on thine own. I wait no more,
But here fulfill the service that I swore.
Orestes, take this tablet which I bear
To thine own hand, thy sister's messenger.

Or. I take it, but I reck not of its scrip
Nor message. Too much joy is at my lip.
Sister! Belovèd! Wildered though I be,
My arms believe not, yet they crave for thee.
Now, filled with wonder, give me my delight!
[*He goes to embrace her. She stands speechless.*]

Leader. Stranger, forbear! No living man hath right
Tö touch that robe. The goddess were defiled!

Or. O sister mine, O my dead father's child,
Agamemnon's child; take me and have no fear,
Beyond all dreams 'tis I thy brother here.

Iph. My brother? Thou? . . . Peace! Mock at me no more.
Argos is bright with him and Nauplia's shore.

Or. Unhappy one! Thou hast no brother there.

Iph. Orestes . . . thou? Whom Clytemnestra bare?

Or. To Atreus' first-born son, thy sire and mine.

Iph. Thou sayst it: oh, give me some proof, some sign!

Or. What sign thou wilt. Ask anything from home.

Iph. Nay, thou speak: 'tis from thee the sign should come.
Or. That will I. — First, old tales Electra told.
Thou knowst how Pelops' princes warred of old?
Iph. I know: the Golden Lamb that wrought their doom.
Or. Thine own hand wove that story on the loom . . .
Iph. How sweet! Thou movest near old memories.
Or. With a great Sun back beaten in the skies.
Iph. Fine linen threads I used. The memories come.
Or. And mother gave thee shrift-water from home
For Aulis. . . . *Iph.* I remember. Not so fair
A day did drink that water! *Or.* And thine hair
They brought us for thy dying gift, and gave
To mother. *Iph.* Yes: for record on the grave
I sent it, where this head should never lie.
Or. Another token, seen of mine own eye.
The ancient lance that leapt in Pelops' hand,
To win his bride, the virgin of the land,
And smite Oenomaus, in thy chamber hid . . .
Iph. [*Falling into his arms.*] Belovèd! Oh, no other, for indeed
Belovèd art thou! In mine arms at last,
Orestes far away.
Or. And thou in mine, the evil dreaming past,
Back from the dead this day!
Yet through the joy tears, tears and sorrow loud
Are o'er mine eyes and thine eyes, like a cloud.

Greek wits playing upon barbarian superstition readily find a way of escape. The three set sail with the image of Artemis.

NEW ATTIC COMEDY

4. The New Attic Comedy which grew up in the latter half of the fourth century B.C. was the heir of the tragedy of Euripides no less than of the Old Comedy of Aristophanes. It was like the Old Comedy in taking its characters from everyday life instead of from myths and in a certain freedom from hampering traditions. Like Old Comedy, too, is the avoidance of the stronger forms of pity and fear, the emotions which Aristotle regards as characteristic of tragedy. Closely allied with this feature is the avoidance of unhappy endings. From tragedy of the Euripidean type the New Comedy got its favorite theme of romantic love and many dramatic devices, such as the mutual recognition of long separated relatives. Perhaps the most important of Euripides' contributions was the tendency toward realism which made it possible for Aristophanes of Byzantium to say of the greatest author of the New Comedy: "Menander and Life, which of you imitated the other?"

These two lines of influence varied in their proportionate strength from author to author and from play to play. In some pieces the rollicking, boisterous spirit of the Old Comedy survived, while others were as romantic and subtle as any of Euripides' tragedies. There were many innovations, too, which cannot be traced directly to the influence of anything in the drama of the fifth century. Perhaps the most important of these concerned the chorus, which in the New Comedy had no essential connection with the play, but merely furnished a musical interlude between the acts.

5. We may illustrate some of these characteristics by a play of Menander, the author of the original of Terence's *Andria.* None of his pieces has been preserved entire, and until recently we have had only such fragments of them as are contained in quotations by later writers. Toward the

close of the year 1905 there was discovered at Aphroditopolis in Egypt, in the ruins of a private house of the Roman period, a large jar full of papyrus manuscripts. For their greater safety some leaves of an old book had been spread over the top. The manuscripts in the jar were found to be in excellent condition; they contained accounts. The sheets on top, badly damaged and some of them lost, belonged to a copy of several plays of Menander. It was possible to make out a considerable portion of two of the plays and a smaller amount of two others. Further fragments of one of the latter have come to light in other parts of Egypt, and so we now have from a third to a half of each of three of Menander's comedies. The following is an outline of the *Periceiromene* or *The Girl with Shorn Locks.*

The scene represents a street in Corinth with the fronts of two neighboring houses. In one of them dwell Pataecus, a wealthy citizen, his wife Myrrhina, and his adopted son Moschion, whom Myrrhina has brought up as her son by a former husband, although he was really a foundling. In the other house live Polemon, a Corinthian soldier, and his common-law wife Glycera.

Polemon [1] enters with his slave Sosias and tells him that last evening, on his return from a campaign, he found his wife in the arms of the young man next door. Bewildered by what he saw and well aware of his own hot temper, he did not make his presence known, but withdrew to the country, intending to question Glycera this morning. The night has been tedious and he has beguiled the hours with overmuch drinking.

Sosias is sent to search for Moschion. Glycera comes from the house just as Polemon is about to enter. She greets him affectionately, and her manner shows no trace of a shame-

[1] The account of the opening scenes is conjectural. I have abbreviated the parts translated by omitting words, phrases, and sentences wherever possible.

ful secret. She answers his first questions with an air of injured innocence. When he tells her just what he has seen, she refuses an explanation and simply demands that he believe her guiltless. In his present distress of mind, aggravated by drink, such an attitude seems to him proof of guilt. In a fit of rage he drags the girl indoors, and slashes off her beautiful hair with his sword. Repentance comes swiftly, but it is Glycera's turn to be indignant; and so Polemon departs for the country in despair. Glycera takes refuge with her kindly neighbors, Pataecus and Myrrhina, after first learning that Moschion is not at home.

Then appears the goddess Agnoia, "Misapprehension." She tells how eighteen years ago Pataecus' first wife died in giving birth to a boy and a girl. Pataecus learned on the same day that he had been ruined by shipwreck, and, overwhelmed by his double misfortune, ordered the children to be exposed. "They were found," the goddess continues, "by a poor woman, who kept the girl as her own child, but gave the boy to a wealthy matron who now lives in this house (*i.e.*, to Myrrhina), for she wanted a son. Some years passed; the war persisted, the troubles of the Corinthians increased, the old woman grew poorer still. The girl herself was grown — it was she you saw a moment ago — and had a lover in this impetuous young Corinthian. So the foster mother gave her to him as her own daughter. But, already feeble and seeing that her days were numbered, she told the girl the truth and gave her the clothes she had found her in. She also pointed out to Glycera the brother she had never known (Moschion): for she feared a time might come when the girl would need help, and this was her only relative.

"Not long ago the soldier bought this house. But Glycera, even though she lives next door to her brother, has not told her secret; she sees him prospering and doesn't want to drag him down.

"Last evening she happened to be sending her maid somewhere, and Moschion caught sight of her — he's a bold chap, always loitering before her house on purpose. When he saw her at the door he rushed in and kissed and embraced her, and, knowing it was her brother, she didn't resist. Then Polemon came home and saw it all."

The goddess tells us that this tangle of misunderstanding is part of a benevolent plan of hers. Eventually all concerned will learn the truth that is essential to their happiness; "for in a god's hands evil turns to good."

The central portion of the play is chiefly occupied with Moschion's absurd wooing of his own sister, and an attempt on the part of the soldier's servant to lay siege to the house where Glycera is staying, as he supposes, with her paramour. Both episodes must have been very amusing.

At length Polemon returns from the country and finds Glycera gone. He meets his neighbor Pataecus and tells him that he intends to force Glycera to return to him. Pataecus objects that she is not his lawful wife.

Pol. What's that you say, Pataecus? What's the difference? I've always considered her my wife.

Pat. Don't shout! Who gave the bride away?

Pol. Why! She did herself.

Pat. Just so! I suppose she loved you then; now she doesn't, and she has gone away to escape your shameful treatment.

When Pataecus shows that for the same reason summary vengeance on Moschion is out of the question, Polemon exclaims:

I don't know what to say, but this: I'll hang myself. Glycera has left me; Glycera, I say, Pataecus, has left me! But if you think this is a good plan — you know her well,

and have often spoken with her — first go and talk to her; take her my message, I beg you.

Pat. Now that's just what I think ought to be done. [*Starts away.*]

Pol. But of course you are a good speaker, Pataecus?

Pat. Fairly.

Pol. But really, Pataecus, you must be. That's the way to save the day. For if I've ever been wholly in the wrong — If I don't always do my best — Now if you'd only look at the clothes she has —

Pat. Oh! That's all right.

Pol. Do look at them, Pataecus; you'll be sorrier for me.

Pat. [*Aside.*] Ye gods!

Pol. Come on! What clothes! How fine she looked when she wore them! For I suppose you've never seen.

Pat. Yes, I have.

Pol. And then she was so magnificently tall; but why do I speak of that? — fool that I am to talk of things that don't matter.

Pat. Oh! Not at all!

Pol. You think not? Well, at any rate you must see the clothes. Come in.

Pat. Very well, I'll come. [*Exeunt into Polemon's house.*]

The next we see of Pataecus he is in the midst of his conversation with Glycera. She begs him to inspect the tokens of her parentage which her foster mother gave her. After a short lacuna in the text we find them examining some figures embroidered on the clothing in which the babies were exposed. Pataecus has made out one figure. "Isn't this a goat standing next, or an ox, or some such beast?"

Gly. It's a stag, dear friend, not a goat!

Pat. At least it has horns, I know that much.

Gly. And this third?

Pat. A winged horse. These things belonged to my poor wife!

Moschion. [*Eavesdropping.*] Is that possible? I think it's inconceivable that my mother should have abandoned her own daughter. But if it is true and this is really my sister, what a sweetheart I have lost, confound my luck!

Pat. Where did you get these? Tell me.

Gly. I was wrapped in them when they picked me up, a baby.

Pat. Look up a moment, let me see your face. [*Scans her face.*] Were you lying there alone? I must know that.

Gly. No; they exposed my brother with me.

* * * * * * *

Pat. Who took you and brought you up?

Gly. The woman who found me lying there abandoned.

Pat. What did she tell you to remember the place by?

Gly. She said there was a spring and a shady nook.

Pat. Just what the man who exposed them said to me!

Gly. Oh! Who was that? Tell me if you may!

Pat. The slave who exposed them, — but it was I who would not rear them.

Further questioning makes the mutual recognition of father and daughter complete.

In a fragment of the last act Doris, Glycera's maid, has just told Polemon of her mistress' good fortune.

Pol. But what shall I do, Doris? How can I live without her?

Dor. She says now, she'll come back to you . . .

Pol. Ye gods! What's that you say?

Dor. . . . if you're careful to treat her gently hereafter.

Pol. I'd do everything for her, you may be sure. That's

splendid news you bring. Why! I'll set you free to-morrow, Doris. [*Exit Doris.*] But here's the message, listen! — She's gone. That was a mad onslaught of impetuous love that took me captive. So it was her brother she kissed, not her lover; and I punished her for my jealousy. When I ought to have looked into the matter, I went straight and played the drunken fool. And so I was going to hang myself — a proper thing to do! [*Enter Doris.*] What is it, my Doris?

Dor. Good news! She's coming to you.

Pol. Is she making fun of me?

Dor. No, indeed! She is putting on her stole, and her father is feasting his eyes on her. You ought to make a thank offering; it's a sin not to, when she has had such good fortune.

Pol. You're right! There's a cook here; he shall sacrifice the pig.

Dor. Where are the basket and the other utensils?

Pol. Oh! We'll have the basket part of the sacrifice later on; now he must kill this pig. I'll take a garland from some altar and put it on. [*Takes a garland from the altar on the stage and puts it on his head.*]

Dor. [*Mockingly.*] Now you look much more persuasive.

Pol. Then bring Glycera right away.

Dor. Why, she was just ready to come out with her father.

Pol. Her father? [*Hears some one open the door.*] What is to become of me? [*Rushes into his house.*]

Dor. O dear! Are you going to run away? A dragon can't open a door. — I'll go in, too, to help if he needs anything. [*Exit into Polemon's house. Enter Pataecus and Glycera.*]

Pat. I'm very glad to hear you say, "I'll make up with him." To accept his apologies when you have risen in the

world, that is a mark of real Greek character. [*Calling at Polemon's door.*] Now some one run and call your master out here.

Pol. [*Enters from his house.*] I'm coming; but I was making a thank offering because I've heard that Glycera has really found her parents as she wished.

Pat. A good idea; but listen to this: I give you this girl to be your lawful wife.

Pol. I take her.

Pat. The dowry is three talents.

Pol. That is generous.

Pat. For the future forget you're a soldier, and never do anything reckless to those you love.

Pol. Now that I have come so near to ruin, will I ever be impulsive again? No, not even in my dreams, Glycera. Only forgive me, dear!

Gly. Why! Don't you see? The beginning of our good fortune was your drunken folly!

Pol. True, dear!

Gly. That's the reason why you've won my forgiveness.

Pol. Pataecus, join in our sacrificial meal.

Pat. I've got to arrange another match; I want my son to marry the daughter of Philinus.

Moschion. [*Eavesdropping again; in dismay.*] Ye gods in heaven!

ROMAN COMEDY

6. In various parts of Italy there early grew up several kinds of mummery and buffoonery similar to the Greek popular impersonations out of which comedy originated. The Romans therefore had native materials out of which they might have developed a drama of their own; but before they had done so they came under the spell of Greek literature.

The earliest Roman comedies were adaptations of Greek plays of the New Comedy. The first of these was written by Lucius Livius Andronicus, a native of Tarentum who had been brought to Rome as a slave. At the *ludi Romani* in 240 B.C. he presented a Latin tragedy and a Latin comedy, both translated from the Greek. It is thought that the innovation was in honor of the successful termination of the first Punic War in the preceding year. The experiment was successful, and adaptations of Greek plays soon became a regular feature not only of the *ludi Romani* in September, but also of the *ludi plebeii* in November, the *ludi Megalenses* in April, and the *ludi Apollinares* in July. Dramatic exhibitions might also be given on special occasions, such as a triumph or the funeral of a distinguished man.

7. Since the Roman audiences had had no such long and intimate acquaintance with good literature as the Greek poets could always count upon, and since the Greek manners represented in the comedies were of course unfamiliar at Rome, many modifications were necessary in order to make the plays intelligible there. Some of the changes seem to our more sophisticated taste very strange indeed. As their hearers had no interest in local color or historic accuracy, the poets did not hesitate to make their Greek characters use metaphors based upon peculiarly Roman customs and allude to Roman magistrates and places in the city of Rome as if these belonged to the Greek town in which the scene was laid. Sometimes the Latinization of Greek terms is so careless as to be ambiguous; thus *nummus* is used to represent several different Greek coins — much as if we should Americanize the English "five pounds" and "five shillings" alike by the phrase "five dollars." It was found, too, that the popular taste was tickled by a liberal admixture of broad Italian wit.

PLAUTUS

8. The earliest author from whom we have complete Latin plays is Plautus, who was born in the little town of Sarsina in Umbria on the Gallic frontier before 250 B.C., and lived until 184 B.C. He came to Rome at an early age, and got his first lessons in the drama as a stage carpenter or, it may be, an actor (Gellius says, "in operis artificum scaenicorum"). Later on he seems to have traveled, and he may have picked up a knowledge of Greek life at that time. Still, his interest was always in the Roman stage rather than in his Greek models. He usually chose comedies whose characters were painted with broad strokes, and whose incidents were novel or sensational. In a word, he preferred the type of New Comedy which approached most nearly the boisterous Old Comedy; and he seems to have heightened the colors and exaggerated the burlesque on his own account. Twenty of Plautus' comedies have been preserved. We illustrate with some of the earlier scenes of the *Aulularia* or *The Hidden Treasure*.

The situation at the opening of the play is explained by a character who introduces himself quite ingenuously as a Roman hearth god:

"That none may wonder who I am I'll tell you briefly. I'm the *Lar familiaris* of this household from whose door you saw me come. This house has for many years been my dwelling and my care."

The grandfather of Euclio, the present owner, had buried a pot of gold and intrusted it to the hearth god, and then had died. Since son and grandson had both neglected the worship of the *Lar*, the *Lar* had long refrained from disclosing the treasure. But now at last, in reward for the piety of his young daughter, Euclio has been permitted to find it.

In the first scene Euclio appears with a stick in his hand

driving Stapula,[1] his old slave woman, out of the house. "Clear out, I say, come, clear out; you've got to go out of doors, you pop-eyed spy." After twenty lines of threats he takes us into his confidence. "I'm sure I never saw a worse crook than this old woman, and I'm desperately afraid she'll play me a trick or find out where the gold is hid; for the wretch has extra eyes in the back of her head. Now I'll go and see whether the gold is where I put it."

Presently he returns.

Eucl. [*To himself.*] I didn't sweep away my worries and come out till I saw that everything in the house was safe. [*To Stapula.*] Now go in and stay on guard.

Stapula. Really? On guard in there? So that no one shall steal the house? For we haven't anything else that's worth a thief's trouble; the place is full of emptiness and cobwebs.

Eucl. It's a wonder Jupiter wouldn't make me a king Philip or Darius just for your sake, you witch! I want those cobwebs guarded. Lock the door with two bolts. I'll be back presently. [*Exit Stapula.*] It's torture to me to leave my house; but I understand how I have to behave. The chief of our *curia* promised to distribute a *nummus* to each of us; if I fail to go after it, I suppose everybody will immediately suspect that I have a pot of gold at home, for it doesn't look reasonable for a poor man to despise a little cash and so not go to get his *nummus*. They're suspicious already. I'm going where I started to, and then I'll come back home as soon as I can.

On his return he is met by his rich neighbor Megadorus.

Meg. Good morning, Euclio; I hope luck is coming your way.

[1] For the spelling of this and other names in the play, see on *Andria* 51 and 88 (notes on *epebis* and *Pampilus*).

Eucl. Thank you, Megadorus.

Meg. You're looking very well indeed.

Eucl. [*Aside.*] It's not for nothing when a rich man speaks so pleasantly to a poor man. The fellow knows already that I've got gold; that's the reason for his kind "Good morning."

Meg. You *are* well, aren't you?

Eucl. Not very, in money matters.

Meg. If you look at the matter fairly, you have enough to live comfortably on.

Eucl. [*Aside.*] The old woman has certainly told him about the gold: it's as plain as day. I'm going right in and cut off her tongue and dig out her eyes.

Meg. What are you saying to yourself?

Eucl. Complaining of my poverty. I have a grown-up daughter who has no dowry; I can't marry her to any one.

Meg. Hush! Take heart, Euclio. You'll marry her off; I'll help you out; command me if you need anything.

Eucl. [*Aside.*] His promising amounts to begging. He has his mouth wide open for the gold. In one hand he has a stone while with the other he offers bread. I've no confidence in a rich man who talks pleasantly to a poor man. I know your octopuses that hold on to whatever they once touch.

Meg. Listen a moment, if you are at leisure, Euclio, to a request that I want to make of you for our common advantage.

Eucl. [*Aside.*] Dear me! He's got his hook in my gold! That's what he wants to come to terms with me about, I'm sure. But I'm going in and have a look. [*Starts for his house.*]

Meg. Where are you going?

Eucl. I'll be back right away; there's something I must look after in the house.

In a moment he returns much relieved. Megadorus now succeeds in asking for the daughter's hand in marriage, and Euclio consents, though still full of misgivings. Both men start to the market to arrange for the wedding. Presently Megadorus' slave Strobilus brings the supplies from the market. He is accompanied by two hired cooks, Antrax and Congrio, with their assistants, and two flute girls.

Str. When my master had done his marketing and hired these cooks and flute girls, he told me to divide the provisions into two equal parts.

Ant. As far as I'm concerned, I'll give you fair warning you're not going to divide me. If you want to take me somewhere whole, I'm at your service.

Str. O now! Antrax, I didn't mean that at all; but my master is going to be married to-day.

Ant. Whose daughter is he marrying?

Str. Our next-door neighbor Euclio's daughter. And he told me to give Euclio half the provisions, and also one cook and one flute girl.

Ant. You say half goes here and half to your house?

Str. Yes.

Ant. Why! Couldn't the old gentleman furnish his daughter's wedding dinner?

Str. Wow!

Ant. What's the matter?

Str. What's the matter? You can squeeze more out of pumice stone than out of this old fellow.

Ant. You don't say so!

Cong. What a state to be in!

Str. Believe me! He has lost his property, he's a ruined man. Why! He cries out for the protection of gods and men as soon as any of the smoke from his firewood gets out

of the house. And when he goes to sleep he ties a bag over his mouth.

Ant. Why?

Str. So as not to lose any breath while he's asleep.

So Congrio, half of the assistants, and one of the flute girls enter Euclio's house, and Strobilus conducts the others to his master's home. Soon Euclio returns from the market. He has decided upon an economical wedding, and his purchases consist of a little incense and some wreaths to offer to the *Lar*. At this moment Congrio appears at the door and sends one of his assistants next door to borrow a "bigger pot." The word "pot" is a red rag to Euclio. He rushes into the house and drives everybody out with blows of his cudgel. When the house is clear he digs up the pot of gold, and brings it out concealed under his cloak. Then he sends the cook and his retinue back to their tasks. He soliloquizes:

Ye gods, it's a risky business when a poor man begins to have dealings with a rich man. Just see how Megadorus is coming after me in every way. He pretended he was sending these cooks as a compliment to me; but he really sent them to steal this gold. And quite as bad as he is that old rooster of mine; for he came the nearest kind to ruining me. Just where this pot was buried he began scratch-scratching all around with his claws. To make a long story short, he completely soured me. I seized a club and slew that cock, a thief taken in the very act. I've a notion the cooks had promised him a reward if he disclosed the treasure.

When Euclio next meets Megadorus he assails him:

You've filled every corner of my house full of thieves. You've sent me five hundred cooks with six hands apiece like Geryon. If Argus, who was all eyes, should watch 'em, he'd never keep track of 'em; and besides, a flute girl who all

alone can drink down the spring of Pirene — if it should flow wine.

Meg. I sent provisions too. There's enough for a whole legion. I sent a lamb also.

Eucl. That lamb is surely the most careworn[1] beast there is anywhere.

Meg. I want to know what a careworn lamb is.

Eucl. It's all skin and bones, it's so thin from anxiety. Why! If you put it in the sun, you can examine its entrails without killing it; it's as transparent as a horn lantern.

Meg. I arranged to have it killed for you.

Eucl. Then you'd better arrange to have it buried; for I think it's dead already.

Euclio hides his treasure in the temple of Fides, but is immediately assailed by new worries, and carries the precious pot away to the sacred grove of Silvanus. The slave Strobilus, who has learned his secret, follows him, and presently returns with the treasure.

We do not know what finally became of the pot of gold, since the end of the play is lost. We do learn, however, that Euclio's pious daughter found a more suitable husband in Megadorus' young nephew, Luconides.

9. Culture increased rapidly at Rome during the second and third centuries B.C. Soon it was found possible to present Greek plays more nearly in their original form. The poets, too, came to appreciate more fully the excellencies of their models and were therefore unwilling to disfigure them with ill-timed jests.

The tendency toward an exact reproduction of the Greek originals was carried to an extreme by a group of writers

[1] As Professor Prescott has shown, *CP.* 2. 335 f., there is more than this in the Latin; but this is all the average Roman hearer could get out of it.

headed by Luscius Lanuvinus, who flourished shortly before 165 B.C. These men would have nothing but literal translations, no matter how grotesque or obscure. They cared more for faithfully reproducing their authors than for turning out effective plays.

TERENCE

10. Terence, who began his writing at this time, revolted against so inartistic an ideal, and appealed to the freedom of adaptation which had been practiced by Plautus and the other famous comic poets of the past. He did not, however, revert to the unrestrained license of Plautus. He altered freely wherever he felt that the Greek dialogue was inappropriate for the Roman stage, but he carefully preserved the Greek atmosphere and the Greek setting. The coins and magistrates mentioned by him are almost always Greek; we are no longer called upon to naturalize a *Lar familiaris* in Athens.

In those aspects of their work which were necessarily original, their language and style, the difference between Plautus and Terence is quite as wide. The earlier poet was fond of the exaggerated slang, personal abuse, ingenious oaths, and brazen obscenity everywhere to be found in the language of the lowest strata of society. Terence, too, employs colloquial Latin, but his characters usually speak as gentlemen might. Even his slaves are guilty of no such linguistic excesses as abound in Plautus.

11. If, however, one has read only the formal Latin of Caesar, Cicero's Orations, Vergil, Livy, and Horace's Odes, the novel and striking feature of Terence's language and style will be precisely their colloquial coloring. This appears most clearly in the brevity of the sentences and their lack of periodic structure — the language is not "bookish." A

number of the less obvious features of informal Latin will be pointed out in the notes.

12. Still, the reader must not ascribe all differences from Ciceronian Latin to the colloquial style. Terence wrote about a century earlier than Cicero, and used a number of forms and constructions which either went out of use entirely or became rare by Cicero's time. Peculiarities of early Latin will also be discussed in the notes.

13. Our knowledge of Terence's life is based chiefly upon the prologues to the plays, and a biography by Suetonius, a scholar of the second century A.D.

It was the custom in Terence's day to precede the performance of a comedy with the delivery of a prologue which gave the audience such information as is now conveyed by the printed program: the name of the Greek play from which it was taken, the name of the Greek author, the name of the Roman poet who had composed the play, a statement of where the scene was laid, and, in some cases, an outline of the plot. Sometimes, too, a prologue contained criticism of rival poets, or a defense of the author against such criticism. Terence saw that this information, so far as it was necessary and was not given in the formal announcement of the play just before the performance, could and should be conveyed in the dialogue of the play itself, and he did not prefix any prologue at all to his first two plays at their first performance. His rivals, however, attacked him so fiercely that he found it necessary to defend himself, and no other means seemed so effective as the prologue. Seven of these prologues have been preserved, two for the *Hecyra* and one for each of the other plays; they give us much valuable information about the history of the Roman stage, and in particular about our author's artistic ideals and methods.

14. The biography by Suetonius follows:

C. SUETONI TRANQUILLI
VITA TERENTI

1. P. Terentius Afer Carthagine natus servivit Romae Terentio Lucano senatori, a quo ob ingenium et formam non institutus modo liberaliter, sed et mature manu missus est. Quidam captum esse existimant. Quod fieri nullo modo potuisse Fenestella docet, cum inter finem secundi Punici belli et initium tertii et natus sit et mortuus; nec, si a Numidis vel Gaetulis captus sit, ad ducem Romanum pervenire potuisse, nullo commercio inter Italicos et Afros nisi post deletam Carthaginem coepto.

1. **P. Terentius Afer**: while Terence was a slave, he seems to have been called Afer, "the African," in allusion to his nationality. When he was set free, he took, according to the usual practice, the praenomen and the nomen of his former master and kept his slave name as a cognomen. The name *Afer* proves that Terence was not really a Carthaginian, although he was born in Carthage; for in that case he would have been called *Poenus* or *Poenulus*. Neither was he a negro, as some Afro-Americans have maintained; the word *Afer* applies properly to a member of one of the native North African tribes, most of which were subject to the Carthaginians. Very likely he was born a slave, and came into the possession of his Roman master by purchase or gift.

Carthagine: locative.

2. **institutus**: "educated."

3. **manu missus est**: consult the dictionary under *manumitto*.

captum esse: *i.e.*, in war.

4. **Fenestella** wrote, during the reign of Tiberius, a work called *Annales*. It has been lost, but the rather numerous quotations from it by later authors indicate that Fenestella paid especial attention to antiquarian curiosities and literary history. The deductions quoted from him here and in the next section display the best type of scholarship.

8. **deletam**: the participle carries the most important idea of the phrase, as in the title of Livy's history, *Ab Urbe Condita*.

coepto goes with *commercio*.

2. Hic cum multis nobilibus familiariter vixit, sed maxime cum Scipione Africano et C. Laelio, quibus etiam corporis gratia conciliatus existimatur. Quod et ipsum Fenestella arguit contendens utroque maiorem natu fuisse, quamvis et Nepos aequales omnes fuisse tradat et Porcius suspicionem de consuetudine per haec faciat:

2. **Scipione Africano**: the younger Africanus, the conqueror of Carthage, born 185 or 184 B.C. He was the center of a band of literary men who encouraged the newly introduced Hellenic culture at Rome. It is sometimes stated that Terence drew much of his inspiration from this "Scipionic Circle," but it is not likely that Scipio had gathered many prominent men about him at the time when Terence began writing; for Scipio was then not more than seventeen years old (see on *Caecilio*, § 3, and *nondum* . . . *annum*, § 5).

C. Laelio: Gaius Laelius Sapiens, the younger, born 186 B.C. He and Africanus are the young men with whom Cicero makes Cato discuss old age in the *De Senectute*. Their friendship is commemorated in the same author's *De Amicitia*.

corporis gratia: "by the charm of his person." Love affairs with boys were scarcely considered shameful among the Greeks. Roman feeling was nearer our own.

conciliatus: "endeared."

3. **et ipsum** literally means "itself also," but comes to be little more than a variant of *quoque*. The idiom is common in Livy and later prose.

arguit: "confutes." In this case, as in the other, Fenestella was certainly right; see on *nondum* . . . *annum* (§ 5).

4. **Nepos**: Cornelius Nepos, a friend of Cicero and Catullus, a rather careless and inaccurate biographer. From his works twenty-five brief biographies have come down to us.

aequales: "of the same age." As a matter of fact, Terence was about ten years older than Scipio and Laelius (see § 5).

5. **Porcius**: Porcius Licinus, in the first century B.C., wrote in verse a history of Roman literature. This is not the only chronological mistake to be found in the few extant fragments of his work.

consuetudine: "intimacy."

Dúm lascíviám nobílium et laúdes fúcosás petit,
Dúm Africáni vócem dívinam ínhiat ávidis aúribus,
Dúm ad Philúm se cénitáre et Laéliúm pulchrúm putat,
Dúm in Albánum crébro rápitur ób florem aétatís suae,
Súis postlátis rébus ád summam ínopiám redáctus est.
Ítaque ex cónspectu ómnium úbi abit Graéciae ín terram últimam,
Mórtuúst Stympháli, Arcádiae in óppidó. Nil Públio
Scípió tum prófuít, nil Laéliús, nil Fúrius,
Trés per íd tempús qui agitábant nóbilés facíllime;
Éorum ille ópera né domúm quidem hábuit cónductíciam,
Sáltem ut ésset quó reférret óbitum dómini sérvulus.

3. Scripsit comoedias sex, ex quibus primam Andriam cum aedilibus daret, iussus ante Caecilio recitare, ad cenantem cum

1. **dum lasciviam,** *etc.:* the verses are trochaic septenarii, on which see Introduction 25.

2. **dū́m Ăfricā́ni**: for the scansion, see Introduction 20.

3. **ad,** " at the house of," governs both *Philum* and *Laelium*.

Philum: L. Furius Philus, consul in 136 B.C.

pulchrum is a predicate adjective; the subject of the clause in indirect discourse is *se cenitare*.

4. **Albanum**: cf. Cicero's use of *Tusculanum* for " country house at Tusculum," *Arpinas* for " country house at Arpinum," etc.

florem aetatis: " youthful beauty." Cf. *corporis gratia* above.

5. **postlatis**: *postfero* strictly means " esteem (one thing) less than (another) "; but since the second term of the comparison is here omitted, we may translate freely " neglect."

7. **in oppido**: the phrase is in apposition with the locative *Stymphali*.

Publio: sc. *Terentio*.

9. **agitabant facillime**: " lived in the greatest affluence." The full phrase is *vitam* (*aevum*, *dies*, etc.) *agitare*.

10. **ḗŏrum**: for the prosody, see Introduction 19 end.

opera: ablative singular.

11. **quo**: " whither"; its antecedent is the subject of *esset:* " that there might be ⟨a place⟩ whither."

referret: " bring news of."

13. **aedilibus**: the curule ae-

venisset, dicitur initium quidem fabulae, quod erat contemptiore vestitu, subsellio iuxta lectulum residens legisse, post paucos vero versus invitatus ut accumberet cenasse una, dein cetera percucurrisse non sine magna Caecilii admiratione. Et hanc autem et quinque reliquas aequaliter populo probavit; quamvis Volcatius in dinumeratione omnium ita scribat:

Sumétur Hécyra séxta, exílis fábula.

Eunuchus quidem bis die acta est meruitque pretium, quantum nulla antea cuiusquam comoedia, id est octo milia nummorum;

diles, as *curatores ludorum solemnium*, purchased plays and had them presented at certain public festivals.

ante = *antea; i.e.*, before they would decide whether or not to purchase the play.

Caecilio: Caecilius Statius was the leading comic poet of the generation between Plautus and Terence. His plays have been lost except for a few lines that are quoted by later authors. He died 168 B.C. For some unknown reason the *Andria* was not produced for sixteen months or more after this interview.

ad: "to the house of"; cf. on *ad* (§ 2). With *cenantem* sc. *eum* = *Caecilium*.

1. **fabulae**: "play."

3. **percucurrisse**: "went through," *i.e.*, "read."

4. **Caecilii**: subjective genitive.

autem means "and, and indeed," as it frequently does.

5. **Volcatius**: Volcatius Sedigitus, a scholar of uncertain date, wrote a work called *De Poetis*. The passages cited from it are in iambic senarii (see Introduction 17).

dinumeratione: as Volcatius is known to have drawn up a list of the comic poets arranged in the order of their merit (see on *Naevio, etc.*, § 7), it is not surprising that this list of Terence's plays was so arranged.

7. **sumetur sexta**: "shall be chosen for sixth place." The reason for putting the *Hecyra* last is given at the end of the verse.

8. **Eunuchus**: another of Terence's plays. The title of a play (*fabula*) is regularly treated as feminine.

9. **nummorum** = *sestertium*.

propterea summa quoque titulo ascribitur. . . . Nam Adelphorum principium Varro etiam praefert principio Menandri.

4. Non obscura fama est adiutum Terentium in scriptis a Laelio et Scipione, eamque ipse auxit numquam nisi leviter refutare conatus, ut in prologo Adelphorum:

> Nam quód isti dícunt málevoli, hómines nóbiles
> Hunc ádiutáre assídueque úna scríbere;

1. **titulo**: a strip of parchment attached to the end of a book roll and containing such information as is given by a modern title page.

nam introduces the reason for some statement that has been lost from our text.

Adelphorum: the *Adelphoe* was the last play Terence produced.

2. **Varro**: M. Terentius Varro, "the most learned of the Romans," a contemporary of Cicero. He wrote approximately 620 books, of which three, *De Re Rustica*, and six, *De Lingua Latina*, survive.

Menandri: Terence's *Adelphoe* is an adaptation of Menander's play of the same name. *Menandri* is briefly put for *Menandri Adelphorum*.

3. **non obscura fama est**, *etc.*: the story was familiar in Suetonius' day and had been for more than a hundred years. Santra, however, as quoted below by Suetonius himself, shows not only that the rumor was false, but also that the words here cited from Terence cannot apply to it. Apparently a story was started by the poet's rivals that he had been helped in his composition by certain prominent statesmen — perhaps those mentioned by Santra. Terence referred to the story without mentioning names and refused to deny it. It was, nevertheless, so completely disbelieved and forgotten, that, when the scholars of a later day tried to interpret Terence's dark hints, they hit upon the wrong persons. See also below on *pronuntiasse versus, etc.*, and on *quorum operam, etc.*

5. **prologo Adelphorum**: lines 15–21. They are iambic senarii.

6. **quod**: "as to the fact that." Others regard this as a relative used exactly as *quod* two lines below.

isti malevoli: Terence's rivals, in particular Luscius Lanuvinus, on whom see Introduction 9.

7. **hunc**: Terence speaks of

Quod illí maledíctum véhemens ésse exístimant,
Eam laúdem hic dúcit máximám, quom illís placet,
Qui vóbis ụnivérsis ét populŏ placent,
Quorum ópera in béllo, in ótio, ín negótio
Suo quísque témpore úsust síne supérbia.

Videtur autem levius se defendisse, quia sciebat et Laelio et Scipioni non ingratam esse hanc opinionem; quae tum magis et usque ad posteriora tempora valuit. C. Memmius in oratione pro se ait, 'P. Africanus, qui a Terentio personam mutuatus, quae domi

himself in the third person in his prologues.

1. **quod**: the antecedent is *eam* in the next line. Each pronoun agrees in gender and number with its predicate noun.

illi: i.e., *isti malevoli.*

2. **quom illis placet** is a clause of fact, with *quom*, "that," where classical Latin would use *quod;* see H. & B. 553; cf. L. & M. 860. Most scholars regard *quom* as causal in this use.

4. **opera**: ablative singular with *usust.*

5. **suo tempore**: "at his convenience"; *i.e.*, whenever it has seemed best.

usust = *usus est.* For the form, see on *dictust* (*Andria* 102).

sine superbia: "without disdain"; *i.e.*, "since you have not been above using their assistance, why should I be?"[1]

6. **Laelio et Scipioni**: as we have just shown, these were not the names that Terence had in mind.

8. **C. Memmius**: a shifty politician of Cicero's day. When he was governor of Bithynia, the poet Catullus was a member of his staff. Although Memmius certainly had little sympathy with Epicurean philosophy and was interested in Greek rather than Latin literature, Lucretius dedicated to him his philosophical poem, *De Rerum Natura.*

9. **personam**: "mask." Although masks were not worn by Roman actors in Terence's time, they were usual in Memmius' day, and had always been worn by Greek actors. Here "borrowed a mask" is a figurative way of saying "wrote plays under another's name."

[1] Otherwise Knapp, *CR.* 21. 45.

luserat ipse, nomine illius in scaenam detulit.' Nepos auctore certo comperisse se ait C. Laelium quondam in Puteolano kalendis Martiis admonitum ab uxore, temperius ut discumberet, petisse ab ea ne interpellaretur, seroque tandem ingressum triclinium dixisse non saepe in scribendo magis sibi successisse; deinde rogatum ut scripta illa proferret, pronuntiasse versus qui sunt in Heautontimorumeno:

Satis pól protérve mé Syrí promíssa huc índuxérunt.

Santra Terentium existimat, si modo in scribendo adiutoribus indiguerit, non tam Scipione et Laelio uti potuisse, qui tunc adulescentuli fuerint, quam C. Sulpicio Gallo, homine docto et quo consule Megalensibus ludis initium fabularum dandarum fecerit,

1. **luserat**: *ludo* is often used (transitively) of composing the lighter forms of poetry.

2. **Puteolano**: for the meaning, see on *Albanum* (§ 2).

kalendis Martiis: on this day the Matronalia were celebrated, and therefore particular respect would be paid to the ladies of the family.

3. **temperius**: "somewhat earlier than usual."

5. **successisse** is impersonal, as is *successit* in *Andria* 670.

6. **pronuntiasse versus,** *etc.*: if Nepos has his facts straight (see on *Nepos*, § 2), one may conjecture that Laelius' quotation from Terence was really a jesting refusal to recite his own composition. It is not hard to see how *Syri promissa* might be made to refer to the entertainment which Laelius had expected to find in the dining room.

8. **satis pol,** *etc.*: line 723 of Terence's *Heautontimorumenos*. It is an iambic septenarius (see Introduction 23).

9. **Santra** was a scholar who lived in Cicero's time. Very little is known about him.

10. **adulescentuli**: when Terence produced his first play, Laelius was twenty years old and Scipio eighteen or nineteen. The *Adelphoe* was produced six years later.

11. **C. Sulpicio Gallo**: consul in 166 B.C., the year in which the *Andria* was first produced. He was interested in Greek astronomy and perhaps in Greek literature.

12. **Megalensibus ludis**: the *ludi Megalenses*, in honor of Cybele, were celebrated in April

vel Q. Fabio Labeone et M. Popillio, consulari utroque ac poëta. Ideo ipsum non iuvenes designare, qui se adiuvare dicantur, sed viros, quorum operam et in bello et in otio et in negotio populus sit expertus.

5. Post editas sex comoedias, nondum quintum atque tricesimum[1] egressus annum, animi causa seu vitandae opinionis, qua videbatur aliena pro suis edere, seu percipiendi Graecorum instituta moresque, quos non perinde exprimeret in scriptis, egressus urbe est neque amplius rediit. De morte eius Volcatius sic tradit:

under the direction of the curule aediles. For the four annual festivals at which plays were exhibited, see Introduction 6.

1. **Q. Fabio Labeone**: consul in 183 B.C.

M. Popillio: Marcus Popillius Laenas, consul in 173 B.C.

2. **ipsum** = *Terentium.*

iuvenes is the secondary object of *designare.* The primary object is *eos*, to be understood as the antecedent of *qui.*

3. **quorum operam,** *etc.*: a paraphrase of the last two lines which Suetonius quotes above from the prologue to the *Adelphoe.* Such words as these would not have been applicable to Scipio and Laelius until about ten years after Terence's death.

5. **editas**: for the use of the participle, see on *deletam* (§ 1).

nondum . . . annum: since the successful performance of the *Hecyra*, the one for which the longer prologue was written, took place at the *ludi Romani* in September, 160 B.C., this notice fixes the poet's birth at some time between September, 195 and the latter part of 194 B.C.

6. **animi causa**: *animus* denotes the emotional nature and the will rather than the intellect. This phrase then means "for the sake of ⟨satisfying⟩ his wishes"; translate "for pleasure."

vitandae opinionis: understand *causa* from the preceding phrase; but see A. & G. 504 a Note 1, B. 339. 6, Bu. 1008, G. 428. 2, H. & B. 616, H. 626. 5.

videbatur: "was thought."

7. **percipiendi**: the gerund is parallel with the gerundive *vitandae.*

8. **perinde**: "so accurately."

[1] For the reading *tricesimum*, see the introduction to the Dziatzko-Hauler edition of the *Phormio* (fourth edition, 1913) page 12.

Sed ut Áfer pópulo séx dedít comoédias,
Iter hínc in Ásiam fécit. Ín navem út semel
Conscéndit, vísus númquam est: síc vitá vacat.

Q. Cosconius redeuntem e Graecia perisse in mari dicit cum fabulis conversis a Menandro. Ceteri mortuum esse in Arcadia Stymphali sive Leucadiae tradunt Cn. Cornelio Dolabella M. Fulvio Nobiliore consulibus, morbo implicitum aut ex dolore ac taedio amissarum sarcinarum, quas in nave praemiserat, ac simul fabularum, quas novas fecerat.

6. Fuisse dicitur mediocri statura, gracili corpore, colore fusco. Reliquit filiam, quae post equiti Romano nupsit; item hortulos XX iugerum via Appia ad Martis. Quo magis miror Porcium scribere:

Scípió nil prófuít, nil Laéliús, nil Fúrius,
Trés per íd tempús qui agitábant nóbilés facíllime;
Éorum ille ópera né domúm quidem hábuit cónductíciam,
Sáltem ut ésset quó reférret óbitum dómini sérvulus.

7. Hunc Afranius quidem omnibus comicis praefert scribens in Compitalibus:

The standard of comparison is omitted, as it often is in English.

3. **visus numquam est**: *i.e.*, he never returned to Rome.

4. **Q. Cosconius**: a grammarian who is quoted also by Varro.

redeuntem: sc. *Terentium*.

6. **Cn. . . . consulibus**: *i.e.*, 159 B.C.

10. **gracili**: "thin, slender."

colore fusco: "of dark complexion." These characteristics support the theory of North African rather than Carthaginian descent; see on *P. Terentius Afer* (§ 1).

12. **ad Martis**: the omission of *aedem* or *templum* in such phrases is similar to the omission of the word "house" in our familiar "at Smith's," etc.

17. **Afranius**: Lucius Afranius, who flourished about 100 B.C., wrote *fabulae togatae*, *i.e.*, comedies of Italian life and manners in which the characters wore Roman dress instead of the Greek costumes that were seen on the stage of Plautus and Terence. The play here mentioned gets its name from the *Compitalia* or "cross-roads festival," which was celebrated in December or January.

> Terénti núm similém dicétis quémpiam?

Volcatius autem non solum Naevio et Plauto et Caecilio, sed Licinio quoque et Atilio postponit. Cicero in Limone hactenus laudat:

> Tu quoque, qui solus lecto sermone, Terenti,
> Conversum expressumque Latina voce Menandrum
> In medium nobis sedatis motibus effers,
> Quiddam come loquens atque omnia dulcia dicens . . .

Item C. Caesar:

> Tu quoque, tu in summis, o dimidiate Menander,
> Poneris, et merito, puri sermonis amator.
> Lenibus atque utinam scriptis adiuncta foret vis

1. **Terenti num,** *etc.*: the verse is an iambic senarius. *Terenti* depends upon *similem*.

2. **Naevio,** *etc.*: Aulus Gellius, 15. 24, quotes the passage in full. In it the comic poets are arranged in the order of their merit as follows: Caecilius, Plautus, Naevius, Licinius, Atilius, Terence, Turpilius, Trabea, Luscius, Ennius.

3. **Limone**: *i.e.*, Λειμών, "meadow." It was a literary criticism in verse, which has not been preserved.

5. **tu quoque,** *etc.*: these verses and those quoted from Caesar are hexameters.

7. **in medium nobis effers**: properly, "you bring out into our midst"; translate "you produce among us."

sedatis motibus: Latin plays are technically classed as *statariae*, "quiet, with little action," and *motoriae*, "full of action." Terence seems to have modified Menander in the direction of the former type. Translate "with less action."

8. **come**: "genial."

10. **in summis**: "in the first rank."

12. **atque** is virtually equivalent to *atqui*, as in *Andria* 225.

vis comica: the meaning of the phrase is not clear. It cannot refer to the boisterous fun which was Plautus' chief stock in trade; for the comparison here is with Menander who, like Terence, prefers humor to horseplay. Perhaps Caesar was thinking of the marvelous

Comica, ut aequato virtus polleret honore
Cum Graecis neve hac despectus parte iaceres!
Unum hoc maceror ac doleo tibi desse, Terenti.

THE *ANDRIA*

15. The *Andria* was the first play which Terence produced — the one he read to Caecilius at dinner, thereby gaining that poet's esteem (see § 3 of Suetonius' *Life of Terence*, p. 42 above). It was in the main a translation of the *Andria* of Menander. The latter play, however, seems to have been virtually a second recension of the *Perinthia*, which Menander had written early in his career; and Terence preferred to follow the earlier piece at some points. One of these places, the ancient commentator Donatus tells us, was the first act, which in Menander's *Andria* consisted of a monologue by the old man, while in the *Perinthia* he was represented as talking to his wife. Terence substituted a freedman as the second character in the dialogue. Donatus further tells us that the characters Carinus and Burria did not appear in Menander's *Andria*, and it has been plausibly suggested that Terence got them from the *Perinthia*.

This practice of combining two Greek plays to make one Latin play, named *contaminatio* by the Romans, was severely criticized by Luscius Lanuvinus and his school — chiefly, it seems, because it hastened the day when there would be no more Greek plays to translate. One might suppose that a more valid criticism would be that a patchwork play would be likely to lack coherence. No such objection, however, can be urged against the *Andria* or any other of Terence's plays.

clearness of outline and vividness of characterization which we can observe in the newly discovered fragments of the Greek poet (see Introduction 5).

METER AND PROSODY

16. The basic foot of the majority of Terence's verses is the **iambus** (⏑ ⏑́). The long syllable may be resolved into two shorts with the ictus[1] upon the first of them, thus giving the **tribrach** (⏑ ⏑́ ⏑) with the ictus on the second syllable. For the iambus may be substituted the **spondee** (– –́) with the ictus on the second syllable.[2] Either or both of the syllables of the spondee may be resolved into two shorts, and, as in the case of the iambus, if the ictus syllable is resolved, the ictus falls upon the first of the resulting shorts. Hence we find the **anapaest** (⏑ ⏑ –́), the **dactyl** (– ⏑́ ⏑), and the **proceleusmatic** (⏑ ⏑ ⏑́ ⏑). Terence employs, then, in iambic verses these six kinds of feet:

iambus ⏑ –́
tribrach ⏑ ⏑́ ⏑
spondee – –́
anapaest ⏑ ⏑ –́
dactyl – ⏑́ ⏑
proceleusmatic ⏑ ⏑ ⏑́ ⏑

In view of the difficulty of reading rapidly verses which allow so much variation, each ictus is marked in this edition except in cases where it falls upon the final syllable of the verse.[3]

[1] The word "ictus" denotes the beat used in marking time. The editor assumes that the syllable which the ictus accompanied was accented whether it would have been accented in prose or not.

[2] Such a spondee must be pronounced with each of its two syllables about three fourths as long as an ordinary long syllable, so as to occupy approximately the time of an iambus. Similarly, each of the syllables of a dactyl, an anapaest, and a proceleusmatic must be slightly shortened in iambic and trochaic verse. Such feet are said to be irrational.

[3] To mark the ictus of an iambic close seems quite useless, and it would encourage a heavy stressing of the final syllable, a pronunciation as foreign to the Latin language as it is to English.

17. The most common verse in Terence is the **iambic senarius** (from *seni*, "six apiece"), which contains six feet. The last of these must be an iambus, but, since the final syllable of a Latin verse may be either long or short (*syllaba anceps*), the **pyrrhic** (⏑⏑́) may take the place of the iambus in this one position. Many iambic senarii, but not all of them, have a caesura before the ictus syllable of the third or fourth foot. The first line of the *Andria* (numbered 28) is to be scanned thus:

Vos ístaec íntro auférte; abíte. Sósia,
— ∠ | — ∠ | — ∠ | ⏑ ∠ | ⏑ ∠ | ⏑ ⏑́

To illustrate the proceleusmatic, we may analyze line 118:

Quae ibi áderant, fórte unam áspicio ádulescéntulam,
⏑ ⏑́ ⏑ | — ∠ | — ∠ | ⏑ ⏑ ⏑́ ⏑ | — ∠ | ⏑ ⏑́

18. It will be observed that in line 28 each ictus except the last falls upon a syllable that has a word accent. The early poets preserve, to a very great extent, harmony between verse ictus and the accent of ordinary speech. In many cases where the two seem to clash, it is because the accent of the Latin *sentence* differed considerably from the *word* accent which is described in our grammars. Thus line 29 runs:

Adés dum; paúcis té voló. Dictúm puta:

Here *dum* is an enclitic and has the same effect upon the accent as *-que*. Similarly, *té volo* is regularly accented on the antepenult since the penult is short.

19. Latin words which form an iambus, such as *ămō*, *mĕī*, *dĭē*, *fĕrē*, are particularly hard for us to pronounce correctly. The accent upon the initial short syllable makes it so difficult to preserve the long quantity of the final syllable that we tend to say *ámŏ*, *méĭ*, etc.

The early Romans were subject to this same tendency, so much so, in fact, that certain originally iambic words had their final syllables permanently shortened. *Ĕgŏ* was once *ĕgō* like Greek ἐγώ; the adverbs *bĕnĕ* and *mălĕ* originally ended in long *ē*, as do other adverbs from adjectives of the first and second declensions; *mŏdŏ*, the adverb, is really the ablative singular of *modus;* the datives *mĭhĭ*, *tĭbĭ*, *sĭbĭ*, and the adverbs *ĭbĭ* and *ŭbĭ*, originally had a long final syllable, a pronunciation which was frequently employed by Vergil and other classical poets, but which in their day may no longer have been heard in ordinary speech.

In the time of Plautus and Terence the tendency to shorten a long syllable after a short was much more widespread than the traces of the process in classical Latin would lead us to suppose. Thus, a syllable long by position might be shortened (*dăbĭt nemo*); the two syllables might belong to different words (*ĕt ĭd gratum*, *ĕgo ĭn portu*, *sĭne ĭnvidia*), or they might form only part of a word (*vŏlŭptati*). An accent following the long syllable of an iambus had the same effect as one preceding it (*vŏlŭptáti*, *pŭdĭcítia*).[1] The tendency of early Latin to shorten long syllables may, then, be summed up in these two formulas:

(*a*) ◡́ — tended to become ◡́ ◡
(*b*) ◡ $\underset{\smile}{\acute{-}}$ tended to become ◡ ◡ $\underset{\smile}{\acute{-}}$

The tendency was not equally strong in all words. The common words which regularly show the shortening in later times (see above) appear usually to have been pronounced with this shortening in the early period, although, in the case of most of them, there are sure instances of the original form (note *egō*, *Andria* 258, 702; *modō*, 630, etc.). Other words, such as *bonōs*, *patrēs*, regularly retained the long quantity;

[1] See Lindsay, *The Captivi of Plautus* (London, 1900) p. 34.

but most words seem to have varied freely between the two pronunciations.[1]

The early dramatists reflect this situation in their verse. Almost any iambic succession of syllables with an accent next to the long syllable may be treated as two short syllables, but the frequency with which the shortened form of each word occurs reflects roughly the usage of ordinary speech.[2]

In Plautus and Terence there occur a number of shortened iambi which do not seem to have a word or sentence accent on the syllable preceding or following the shortened syllable, and in some of these the shortened syllable itself seems to be accented. It is possible that in some cases our information as to early Latin acçent is defective, but most such irregularities are probably due to the influence of related words which fulfilled the conditions of the change; *tibĭque* is due, then, to *tĭ́bĭ*, *nésciŏ* (340, etc.) to *scĭ́ŏ*, *ádvenĭs* (909) to *vĕ́nĭs*, *eŏdem* (885) to *ĕ́ŏ*, *eŏrum* (64, etc.) to *ĕŏrúmque* and *ĕŏrúndem*, *fuĭsse* (42) to such forms as *fŭ́ĭ*, *fŭĭssémus*, and *fŭĭstíque*, *hóccinĕst* (236, etc.) to *hĭ́c ĕst*, etc.

Many scholars think that the verse ictus had the same tendency as the accent of ordinary speech to shorten the long syllable of an iambus. It is at least true that a syllable shortened by the iambic law rarely stands under the ictus.[3]

20. In general, Terence makes the same use of elision as the later poets. Hiatus occurs after interjections, e.g., *Ō hŏmĭnem* (769); and occasionally at a change of speakers, as in line 593.

[1] Some scholars would prefer to say "were pronounced with a quantity intermediate between long and short."

[2] This paragraph and the preceding one are not intended as argument. For a brief statement of the case, see Lindsay, *The Captivi of Plautus*, pp. 30 ff.

[3] For weak final *s*, see on *veritus* (582).

One kind of hiatus, however, is much more common in Terence and the other early dramatists than in Vergil and his contemporaries. Accented monosyllables ending in a long vowel or *m* are not elided before a short vowel, but count as a single short syllable, as *quĭ ămant* (191), *cŭm ĕo* (639), etc. Sometimes the syllable following such a monosyllable is shortened by the iambic law, as *tŭm ĭd mihi* (109).

21. While the iambic senarii (comprising about half of each of Terence's plays) were spoken without musical accompaniment, all lines in other meters were accompanied by the flute. Many of them were delivered by the actors in recitative style, but some of the more lyrical passages were sung by a slave stationed near the flute player while the actor performed in pantomime.

22. The **iambic octonarius** (from *octoni*, "eight apiece") contains eight feet. The last of these must be an iambus or a pyrrhic. There is usually a caesura before the ictus syllable of the fifth foot, or (less frequently) a diaeresis at the end of the fourth foot. In the latter case the fourth foot is often an iambus, for which a pyrrhic may be substituted just as at the close of the line. Line 175 of the *Andria* should be scanned:

Mirábar, hóc si síc abíret, ét eri sémper lénitas
— —́ | — —́ | — —́ | ∪ —́ | ∪ ‖ ∪́ ∪ | — —́ | — —́ | ∪ —́

Line 584 shows a pyrrhic in the fourth place:

Proptérea quód amat filiús. Egon ístuc fácerem? Crédidi,
— ∪́ ∪ | — ∪́ ∪ | — —́ | ∪ ∪́ ‖ ∪ ∪ —́ | — ∪́ ∪ | — —́ | ∪ —́

23. The **iambic septenarius** (from *septeni*, "seven apiece") contains seven complete feet followed by a single syllable. There is usually a diaeresis after the fourth foot, which is commonly an iambus and occasionally a pyrrhic. Some-

times there is a caesura in the fifth foot instead of a diaeresis. We illustrate with lines 299 and 705:

Sed cúr tu abís ab illa? Óbstetrícem accérso. Própera.
— ∠| ⏑∠|⏑ ⏑ ∠|⏑∠| —∠|— ⏑́⏑|
Atque aúdin?
— ∠|—

Sat hábeo. Quíd faciés? Cedó. Dies híc mi ut sátis sit,
⏑ ⏑́⏑|— ∠|⏑⏑∠| ⏑∠‖ ⏑⏑∠| — ⏑́⏑|—
véreor
⏑́⏑|—

24. The second group of Terence's verses is based upon the **trochee** (∠⏑). Resolutions and substitutions follow the same principles as in iambic rhythm:

trochee ∠⏑
tribrach ⏑́⏑⏑
spondee ∠—
anapaest ⏑́⏑—
dactyl ∠⏑⏑

Observe that in trochaic rhythm the ictus falls upon the first syllable of each foot.

25. The **trochaic septenarius** contains seven complete feet followed by a single syllable which has the ictus. The seventh foot must be a trochee or a tribrach. Diaeresis generally occurs after the fourth foot, but sometimes after the fifth. Lines 178 and 179 are scanned thus:

Númquam quoíquam nóstrum vérbum fécit néque id aegré
∠ —| ∠ —| ∠ —| ∠ —| ∠—‖ ⏑́ ⏑ —| ∠
tulit.
⏑|⏑́

Át nunc fáciet, néque, ut opínor, síne tuó, magnó malo.
∠ — |⏑́⏑—| ⏑́ ⏑⏑| ∠—‖ ⏑́⏑ ⏑|∠ — | ∠ ⏑|∠

26. The **trochaic octonarius** contains eight feet. Diaeresis usually occurs after the fourth foot. This measure occurs in only seven lines of the *Andria*. The first is 245:

Ádeon hóminem esse ínvenústum aut ínfelícem quémquam,
⏑́⏑— | ⏑́ ⏑ —| —́ ⏑| —́ —|| —́ —| —́ — | —́
ut égo sum!
⏑ | ⏑́⏑ ⏑

27. Of less importance are the few short iambic and trochaic lines. The **iambic quaternarius** (from *quaterni*, "four apiece") may contain four full feet, as in 176:

Verébar quórsum eváderet,
⏑—́| — —́ | — —́|⏑⏑́

or it may be catalectic (*i.e.*, lack the last half foot), as in 485:

Date; móx ego húc revórtor.
⏑⏑ —́|⏑ —́ | ⏑ —́| —

The **trochaic quaternarius catalectic** contains three and a half feet, as in 246:

Pró deum átque hominúm fidem!
—́ ⏑| —́ ⏑ ⏑| —́ ⏑| ⏑́

28. Terence rarely employs other rhythms than the iambic and the trochaic. The **cretic tetrameter** usually consists of four cretics (—́⏑—). Either long syllable may be resolved into two shorts, and a long syllable or two short syllables may take the place of the short in the first and third feet. Lines 626 and 629 are to be scanned thus:

Tánta vecórdia innáta quoiquam út siet,
—́ ⏑ —| —́ ⏑ —| —́⏑ —| —́ ⏑⏑

Ídnest verum? Ímmo id est génus hominum péssumum, in
—́ — —| —́ ⏑ —| ⏑́ ⏑ ⏑ ⏑ — | —́ ⏑ ⏑

The **bacchiac tetrameter** usually consists of four bacchii (⏑ –́ –). Either or both of the longs may be resolved into two shorts, and a long syllable may be substituted for the short. Line 481 is to be scanned:

Adhúc, Arculís, quae adsolént quaeque opórtent
⏑ –́ – | ⏑ –́ – | ⏑ –́ – | ⏑ –́ –

29. TABLE OF THE METERS OF THE *ANDRIA*

1–174	iambic senarii
175	iambic octonarius
176	iambic quaternarius
177	iambic octonarius
178, 179	trochaic septenarii
180, 181	iambic octonarii
182	trochaic septenarius
183–195	iambic octonarii
196–198	iambic senarii
199–214	iambic octonarii
215–224	iambic senarii
225	iambic octonarius
226	iambic senarius
227	iambic octonarius
228–233	trochaic septenarii
234–239	iambic octonarii
240	iambic quaternarius
241, 242	trochaic septenarii
243	iambic octonarius
244	iambic quaternarius
245	trochaic octonarius
246	trochaic quaternarius catalectic
247	trochaic octonarius
248–251	trochaic septenarii
252	iambic quaternarius
253, 254	iambic octonarii
255–260	trochaic septenarii
261–269	iambic octonarii
270–298	iambic senarii
299, 300	iambic septenarii
301	trochaic octonarius
302	trochaic septenarius
303, 304	iambic octonarii
305	trochaic octonarius
306	trochaic septenarius
307	trochaic octonarius
308	trochaic septenarius
309–316	iambic octonarii
317	trochaic septenarius
318	iambic senarius
319–383	trochaic septenarii
384–393	iambic senarii
394–403	iambic octonarii
404–480	iambic senarii
481–484	bacchiac tetrameters
485	iambic quaternarius catalectic
486	iambic senarius
487–505	iambic octonarii
506	iambic septenarius
507–516	trochaic septenarii
517	trochaic quaternarius catalectic
518–523	trochaic septenarii
524–532	iambic senarii
533–536	iambic octonarii
537	iambic quaternarius
538–574	iambic senarii
575–581	iambic septenarii
582–604	iambic octonarii
605	iambic quaternarius

606	trochaic septenarius
607, 608	trochaic octonarii
609	trochaic septenarius
610–615	iambic octonarii
616	trochaic octonarius
617	trochaic septenarius
618–620	iambic octonarii
621–624	trochaic septenarii
625	dactylic tetrameter
626–634	cretic tetrameters
635–638b	iambic quaternarii
639, 640	trochaic septenarii
641, 642	iambic octonarii
643–649	trochaic septenarii
650–654	iambic octonarii
655–681	iambic senarii
682, 683	iambic octonarii
684–715	iambic septenarii
716–819	iambic senarii
820–860	trochaic septenarii
861–865	iambic octonarii
866–895	iambic senarii
896–928	trochaic septenarii
929–957	iambic octonarii
958–981	trochaic septenarii

TABLE OF ABBREVIATIONS

A. & G. = Allen and Greenough's New Latin Grammar.
B. = Bennett's Latin Grammar.
Bu. = Burton's Latin Grammar.
G. = Gildersleeve-Lodge Latin Grammar.
H. & B. = Hale and Buck's Latin Grammar.
H. = Harkness' Complete Latin Grammar.
L. & M. = Lane and Morgan's School Latin Grammar.

A note beginning **fere . . . paucis** is on these words and all that stands between them in the text. **fere paucis** introduces a note on these two words alone. **fere,** *etc.*, heads a note on *fere* and several following words.

TERENTI ANDRIA

THE CHARACTERS OF THE PLAY

IN THE ORDER IN WHICH THEY APPEAR

SIMO	*A gentleman of Athens.*
SOSIA	*Simo's freedman.*
DAVOS	*Simo's slave, confidential servant of Pampilus.*
MUSIS	*Glucerium's maid.*
PAMPILUS	*Simo's son.*
CARINUS	*A young man, friend of Pampilus.*
BURRIA	*Carinus' slave.*
LESBIA	*A midwife.*
GLUCERIUM	*The girl from Andros.*
CREMES	*A gentleman of Athens.*
CRITO	*A gentleman of Andros.*
DROMO	*Simo's slave.*

CHARACTERS SPOKEN OF

CRUSIS	*A woman of Andros, reputed sister of Glucerium.*
PILUMENA	*Cremes' daughter.*
ARCULIS	*Glucerium's slave woman.*
CANTARA	*Glucerium's slave woman.*
PANIA	*Cremes' brother.*

PROLOGUS

Poëta quóm primum ánimum ad scríbendum ádpulit,
Id síbi negóti crédidít solúm dari,
Populo út placérent quás fecísset fábulas.
Verum áliter évenire múlto intéllegit;
Nam in prólogís scribúndis óperam abútitur,

The *Andria* was first presented without a prologue; for Terence felt that literary criticism did not combine well with comedies of life and manners (see Introduction 13). It is of course fortunate for us that he was compelled to violate his artistic principles and record for all time the information that is contained in the extant prologues. The fact remains, however, that no one of them forms an artistic unity with the play to which it is prefixed. Nevertheless, in deference to custom, the prologue which was written for a revival of the *Andria* is included in this edition. In the notes on the play itself no acquaintance with the prologue or the commentary on it is assumed.

1. **poeta**: Terence speaks of himself in the third person in the prologues, as an English writer often refers to himself as "the author." — **quom** = *cum*. For the spelling, see on *quomque* (63).

2. **id negoti** = *id negotium*. *Negoti* is a partitive genitive.

3. **fabulas** is logically the subject of *placerent* and the antecedent of *quas*, but it is incorporated into the relative clause; "what plays" instead of "the plays which."

4. **multo**: ablative of degree of difference with *aliter*.

5. **prologis** has a long vowel in the first syllable, although in Greek πρόλογος the first vowel is short. Latin *prō* has influenced this and several other Greek loan words containing the preposition πρό. — **scribundis** = *scribendis;* for the form, see on *pariundi* (233). — **operam**: *abutor* always takes the accusative in Plautus and Terence, although *utor* usually governs the ablative. In early

Non qui árguméntum nárret, séd qui málivoli
Veterís poëtae máledictís respóndeat.
Nunc, quám rem vítio dént, quaeso ánimum advórtite.
Menánder fécit Ándriam ét Períntiam.
Qui utrámvis récte nórit, ámbas nóverit.
Non íta dissímili súnt argúmento, ét tamen
Dissímili orátióne súnt factae ác stilo.
Quae cónvenére in Ándriam éx Períntia
Fatétur tránstulísse atque úsum pró suis.
Id istí vitúperant fáctum atque ín eo dísputant

Latin *abutor* always has its etymological meaning "use up."

6. **qui** is an old ablative of the relative pronoun; for the form, see on 53. Here, as often, it is equivalent to *ut* and introduces a purpose clause. — **argumentum**: "plot." — **malivoli**: a short vowel at the end of the first member of a compound regularly becomes *i*; from the stems *magnŏ-*, *agrŏ-*, and *aequŏ-* we have *magni-ficus*, *agri-cola*, and *aequi-distans*, and, in the same way, from the stem *malŏ-* we get the compound *mali-volus*. Classical *malĕ-volus* gets its *e* from the adverb *malĕ*.

7. **veteris poetae**: Luscius Lanuvinus (see Introduction 9). Luscius and his school resented Terence's rejection of their artistic standards and attacked him bitterly. — **maledictis**: this was originally a phrase, *male dictum*, and so the vowel of the antepenult was always *e*. Compare the note on *malivoli* (6).

8. **vitio**: for the case, see A. & G. 382, B. 191, Bu. 483, G. 356, H. & B. 360, H. 433, L. & M. 548.

9. **Menander**: see Introduction 5 and 15. — **Perintia**: the classical form of the word is *Perinthia* (Greek Περινθία, see on *epebis*, 51), and that is the form which is employed in English.

10. **norit** = *noverit*.

12. **oratione**: "thought." — **stilo**: "style."

14. **fatetur**: sc. *poeta*. — **transtulisse**: for the omission of the subject of the infinitive, see on *dictum* (29).

15. **ĭd ĭsti**: for the quantity, see Introduction 19. — **isti**: the poet's critics. — **disputant**: "maintain."

Contáminári nón decére fábulas.
Faciúntne intéllegéndo, ut níhil intéllegant ?
Qui quom húnc accúsant, Naéviúm Plautum Énnium
Accúsant, quós hic nóster aúctorés habet,
Quorum aémulári exóptat néclegéntiam
Potiús quam istórum obscúram díligéntiam.
Dehinc út quiéscant pórro móneo et désinant
Male díceré, malefácta né noscánt sua.

16. **contaminari**: "to be mixed," as Menander's *Andria* and *Perinthia* were mixed to form Terence's *Andria* (see Introduction 15).

17. **faciuntne** really means "do they or do they not?" Classical Latin, however, would surely use *nonne* here, and English idiom also requires "do they not." — **faciuntne . . . intellegant**: "Do they not with all their knowing really know nothing?" or, better, "Do they with all their knowing really know anything?"

18. **Naevium Plautum Ennium**: for Plautus, see Introduction 8. Naevius was an earlier contemporary of Plautus who wrote comedies and tragedies, and, late in life, an epic poem on the war with Carthage, from which Vergil is said to have borrowed not a little. Ennius was a younger contemporary of Plautus who wrote plays, but who is best known for his epic poem on the history of Rome from the landing of Æneas in Italy down to the poet's own day. This was regarded as the greatest Roman epic until the appearance of Vergil's *Æneid.*

19. **hic noster**: sc. *poeta;* see on 1. — **auctores**: "examples, models."

20. **neclegentiam**: "careless freedom," in the sense in which we speak of a "free translation." But perhaps we should translate "carelessness," and think of this and *diligentiam* in the next line as quoted from Lanuvinus.

21. **obscuram diligentiam**: "obscure literalism," or perhaps "obscure accuracy."

22. **dehinc**: for the pronunciation, see on 79. — **dehinc porro**: "from now on."

23. **malefacta**: originally a phrase, *male factum;* see on *maledictis* (7).

Favéte, adéste aequo ánimo et rém cognóscite,
Ut pérnoscátis, écquid speí sit rélicuom,
Posthác quas fáciet de íntegró comoédias,
Spectándae an éxigéndae sínt vobís prius.

24. **favete**: sc. *linguis;* this was a formula spoken before the celebration of a sacrifice. "Favor < the occasion > with your tongues" properly meant "use only words of good omen"; but, as no word was quite certain to be free from ill omen, the only safe procedure was to be quiet. Hence the phrase came to mean, as it does here, "be quiet." — **adeste**: "be attentive." — **aequo**: "fair." — **rem cognoscite** involves a metaphor from the courts; "examine the case" between Terence and his critics by listening to this play.

25. **spei** is a monosyllable; see on *fide* (296). — **relicuom** (= *reliquom*, *relicum*) contains four syllables in early Latin.

26 f. These verses contain an indirect question depending upon *pernoscatis* (25), but at the same time they give the substance of the hope (*spei*) mentioned in the latter half of line 25.

26. **de integro**: in contrast to the old play which is about to be presented; cf. introductory note on the prologue. — **comoedias**: for the case, see on *fabulas* (3).

27. **spectandae**, with which we must understand *sint* from *exigendae sint*, is the first half of a double indirect question.

ACTUS I

The scene remains unchanged throughout the play. It represents a street in Athens and the fronts of two houses, one of which belongs to Simo and one to Glucerium. The street leads, on the spectators' right, to the market; on the left, to the harbor and the country.

SIMO SOSIA

SENEX LIBERTUS

[*They enter from the right, followed by several slaves carrying provisions for to-day's dinner.*]

Si. [*To his slaves.*] Vos ístaec íntro auférte; abíte. [*Exeunt slaves. Simo turns to his freedman.*] Sósia,

ACT I SCENE I

The division of Latin comedies into acts is not indicated in the manuscripts, but is important for our understanding of the plays. In the performance of the Greek originals the chorus sang and danced between the acts and thus marked the play off into clearly distinct parts. On the Roman stage the flute player sometimes furnished musical interludes between the acts, but at other times the performance seems to have continued without any pause. A necessary condition for the close of an act was that none of the actors should remain on the stage; but the stage might be left vacant for a moment in the middle of an act.

The division into scenes, although recorded in the manuscripts, has no importance. A new scene is usually marked when an actor enters or leaves the stage, but the plan is not carried out consistently.

28. istaec: in early Latin the enclitic *-c(e)*, "here, there," which always appears in certain forms of *hi-c*, is often appended to the forms of *ille* and *iste*. The forms with appended *-c(e)* may be found in the grammars: A. & G. 146 a, Bu. 244, G. 104. II 2, III 3, H. & B. 138. 2 c, H. 178. 6. *Istaec* has here its exact force as the demonstrative of the second person, since it refers to the provisions carried by the slaves. — **Sosia** is Greek Σωσίας. (We find the name in Menander's *Pericei-*

Adés dum; paúcis té voló. *So.* Dictúm puta:
Nempe út curéntur récte haec? *Si.* Ímmo aliúd.
So. Quid est
Quod tíbi mea árs effícere hoc póssit ámplius?
Si. Nil ístac ópus est árte ad hánc rem quám paro,
Sed ís quas sémper ín te intéllexí sitas,
Fide ét tacitúrnitáte. *So.* Expécto quíd velis.
Si. Ego póstquam te émi, a párvolo út sempér tibi
Apúd me iústa et clémens fúerit sérvitus,
Scis. Féci ex sérvo ut ésses líbertús mihi,

romene, Introduction 5.) Terence always drops final -s in the nominative of Greek masculine names of the first declension.

29. **adés dum**: for the accent, see Introduction 18. The enclitic *dum* (originally temporal) tones down the abruptness of an imperative, as in the common *age dum*, "come now"; translate "wait a moment." — **paucis** (sc. *verbis*) is ablative of means with an infinitive, such as *appellare*, to be understood. — **dictum** is a participle in indirect discourse (= *dictum esse*). The subject of a main clause in indirect discourse is freely omitted in colloquial Latin in case it can be easily supplied; here, however, Sosia guards against being misunderstood by supplying the subject as an afterthought (*ut curentur*).

30. **ut curentur**: a clause of indirect command used as the subject of *dictum* of the preceding line; cf. Plautus, *Miles* 1089: *dic domum ut transeat. Curo* is often used of preparing food. — **immo aliud**: "no, something else."

32. **istac**: the demonstrative of the second person refers to Sosia's *mea* (31).

33. **is** = *eis*. Supply *artibus* from *istac arte*.

35. **parvolo** = *parvulo;* where Latin of imperial times shows the combination *uu* or *vu*, early Latin regularly has *uo* or *vo*. Other examples are *servolos* (83), *voltu* (119), *Davos* (159). The spelling with *o* once represented the pronunciation, but there is reason to believe that the vowel came to be spoken as *u* long before it was so written. — **a parvolo**: English idiom requires an abstract substantive, "from childhood."

36. **apúd me**: the unemphatic

Proptérea quód servíbas líberáliter.
Quod hábui súmmum prétium, pérsoluí tibi.
So. In mémoria hábeo. *Si.* Haud múto fáctum. *So.* Gaúdeo,
Si tíbi quid féci aut fácio quód placeát, Simo,
Et id grátum fúisse advórsum te hábeo grátiam.
Sed hoc míhi moléstumst; nam ístaec cómmemorátio
Quasi éxprobrátióst inmémori bénefici.

personal pronoun had no accent; that is, it was pronounced as an enclitic. Hence this phrase was virtually a single word with a long, and therefore accented, penult. Cf. *adés dum* (29), and see Introduction 18.

38. **servibas** = *serviebas;* in early Latin, verbs of the fourth conjugation form the imperfect indicative in *-ibam* or *-iebam.* — **liberaliter**: "in the spirit of a free man."

39. **pretium** = *praemium.* — **persolui**: the early Latin form for *persolvi.*[1]

40. Sosia prides himself upon being a good and loyal servant. In line 29 he tried to forestall a reminder of his duty. Now the same feeling leads him to interpret Simo's rehearsal of past kindnesses as a reproof. His tone shows vexation. Hence Simo's reassuring rejoinder.

42. **id** and the second syllable of **fuisse** are shortened by the iambic law; see Introduction 19. — **advorsum**: the early form of *adversum. Advorsum te* means "before you"; translate "to you." — **habeo gratiam,** "I feel gratitude," is to be carefully distinguished from *gratias ago,* "I thank you," and *gratiam refero,* "I return the favor, retaliate."

43. **hoc** is shortened by the iambic law. — **molestumst** = *molestum est;* see the next note.

44. **exprobratiost** = *exprobratio est; es* and *est* after a vowel become *'s* and *'st,* and our manuscripts of Plautus and Terence often indicate that pronunciation by the spelling. When *-m* precedes *est* the manuscripts give such forms as *molestumst* (43), although the pronunciation was probably *molestust.* — **inmemori**: dative after *exprobratio;* in early Latin, verbal nouns in *-tio* frequently take the same constructions as the verbs from which they are formed. — **bénefici**: in

[1] See Sommer, *Handbuch* 145.

Quin tu úno vérbo díc, quid ést quod mé velis.
Si. Ita fáciam. Hoc prímum in hác re praédicó tibi:
Quas crédis ésse has, nón sunt vérae núptiae.
So. Quor símulas ígitur? *Si.* Rem ómnem a príncipio aúdies:
Eo pácto et gnáti vítam et cónsiliúm meum

early Latin, words of four syllables, the first three of which were all short, were regularly accented on the first; so *pílosopos* (57), *múlieres* (117), etc. In Cicero's day contracted genitives like *benefici* and *consili* were accented on the penult, but early Latin verse indicates that at that time they followed the same accentual laws as other words.

45. quin dic: *quin* (*qui*, "why" + *-nĕ*, "not") with the indicative often conveys a suggestion that is virtually a command: e.g., *Quin taces?* (399) "Why don't you hush?" The use with the imperative is due to the contamination of two synonymous expressions. One sometimes starts to say, "Why did you do that?" but thinks of the equivalent and partly identical question, "What did you do that for?" and ends by saying "Why did you do that for?" Just so one sometimes started to say *quin dicis?* but, thinking of the equivalent *dic*, he ended by saying *quin dic*. — **quid est**: in early Latin, indirect questions often take the indicative, especially in connection with an imperative. Some scholars prefer to say that such questions are not really dependent. — **quod** is a secondary object of *velis;* see A. & G. 390 d, B. 178. 1 d, Bu. 510, G. 341. 2, H. & B. 397, H. 412, L. & M. 524.

47. quas credis esse has: *quas* = *quales* (the antecedent is *verae*). Although *has* and *nuptiae* logically belong together, they stand in different clauses and each takes the case proper to its own clause. English idiom requires that they be brought together: "This is not a real marriage, as you consider it to be," or better, "Though you consider it such, this is not a real marriage." As appears later (lines 238 f., 253 ff.), Simo has not yet informed his household that the marriage is set for to-day; but it has been necessary to explain to Sosia the unusually liberal marketing.

49. ĕŏ: for the scansion, see Introduction 19. — **gnati**

50 Cognósces, ét quid fácere in hác re té velim.
51, 52 Nam is póstquam excéssit éx epébis (nam ántea
Qui scíre pósses aút ingénium nóscere,
Dum aetás metús magíster próhibebánt? *So.* Itast.)

(classical *nati*) shows the initial *g* which was permanently retained in *co-gnatus*.

51. nam: "well then." — **epebis** = classical Latin *ephebis*. In early times, when the Romans borrowed Greek words they did not take pains to pronounce accurately the unfamiliar Greek aspirates, χ (*ch*, pronounced nearly as *ckh* in *blockhouse*), φ (*ph*, as in *haphazard*), and θ (*th*, as in *boathouse*). Instead they used the nearest equivalents their own language furnished, namely, *c*, *p*, and *t*, respectively. It was not until after Terence's time that educated Romans began to take their Greek more seriously and to pronounce and write the *h* which followed the mute in such words. *Epebi* were young men from 18 to 20, during which years they served in the militia. The line means "after he came of age."

53. quī: an early Latin ablative of *quis* or *qui*. The relative-interrogative belongs to the first and second declension in some of its forms (e.g., nom. pl. *qui*, *quae*, gen. pl. *quorum*, *quarum*), but in others it is an *i*-stem of the third declension (e.g., *quis*, *quem*, *quibus*). Besides the ablative *quo*, *qua*, *quo*, early Latin possessed also the *i*-stem ablative *quī* (preserved in the classical phrases *qui-cum*, *at-qui*, etc.) which served for all three genders. The form *qui* was used not only in all the senses of the other form, but also in several adverbial uses. Very frequently it means "how," interrogative (as here), indefinite, or relative. In the sense of "why" (which occurs in lines 150, 934, 954, etc.) it combines with the old negative *nĕ* (= *non*) to form *quīn* (cf. on 45). — **posses**: the mood is due entirely to the indefinite second person; Terence might have written *quisquam poterat*. The tense is the same as that of *prohibebant*, and for the same reason.

54. magister: here, as in *Phormio* 72, the word is the equivalent of the Greek loan word *paedagogus* (παιδαγωγός), the designation of the

Si. Quod plérique ómnes fáciunt ádulescéntuli,
Ut ánimum ad áliquod stúdium adiúngant, aút equos
Alere aút canés ad vénandum, aút ad pílosopos,
Horum ílle níl egrégie praéter cétera
Studébat, ét tamen ómnia haéc medíocriter.
Gaudébam. *So.* Nón iniúriá; nam id árbitror
Adpríme in víta esse útile, út ne quíd nimis.
Si. Sic víta erát; facile ómnis pérferre ác pati;
Cum quíbus erát quomque úna, is sése dédere;

slave who conducted the children to and from school, and had charge of them at home.

55. **plerique omnes** scarcely differs from *plerique* alone. — **adulescentuli**: scarcely different from *adulescentes;* faded diminutives are characteristic of colloquial Latin.

56. **ut . . . adiungant**: a substantive clause of result defining *quod.*

57. **alere** is in apposition with *studium,* while **ad pilosopos** depends directly upon *animum adiungant.* The change in construction is colloquial, but was no doubt chosen here to avoid coupling dogs and philosophers too closely. For the spelling of *pilosopos,* see on *epebis* (51). For the accent, as indicated by the ictus, see on *bénefici* (44).

58. **horum** is neuter.

60. **iniuria**: the ablative of manner without a modifier occurs in a number of common idioms; cf. *qui,* "how," discussed in the note on line 53.

61. **ut ne quid nimis**: "nothing in excess"; *ut ne* expresses all that could have been expressed by the mood of the omitted verb; we have a substantive clause of will. The expression is a translation of a common Greek proverb (μηδὲν ἄγαν) and epitomizes a very important part of popular Greek ethics. The freedman states explicitly what his more cultivated master implied in one word, *gaudebam.*

62. **sic** = *talis* is characteristic of colloquial Latin.

63. **quomque** = *cumque.* Early Latin retained in several words the sound group *quŏ,* which later became *cu.* Compare the change of *uo* and *vo* to *uu* and *vu* (see on *parvolo,* 35). This change too was earlier in pronunciation than in spelling. Construe *quomque* with *quibus.* — **is** = *eis,*

Eorum óbsequí studiís, advórsus némini,
Numquám praepónens se íllis — íta ut facíllume
Sine invídia laúdem invénias ét amicós pares.
So. Sapiénter vítam instítuit; námque hoc témpore
Obséquium amícos, véritás odiúm parit.
Si. Intérea múlier quaédam abhínc triénnium
Ex Ándro cómmigrávit húc vicíniam,
Inópia et cógnatórum néclegéntia
Coácta, egrégia fórma atque aétate íntegra.
So. Ei, véreor né quid Ándria ádportét mali!
Si. Primo haéc pudíce vítam, párce ac dúriter,
Agébat, lána ac téla víctum quaéritans;

64. **ĕŏrum**: for the prosody, see Introduction 19 end. — **advorsus** is the participle of *advorto* (classical *adverto*).

65. **ita ut**: although *ita* is to be construed with *obsequi*, it is logically a part of the afterthought or supplementary comment conveyed in *ut . . . invenias;* translate "in the way in which." — ŭt is shortened by the iambic law.

66. **sĭne ĭnvĭdia**: for the prosody, see Introduction 19. The first foot of the line is a proceleusmatic. — **invenias**: the mood is due to the indefinite second person.

67. **hoc tempore**: popular moralists of every age find their generation worse than the one before it.

70. **viciniam** is here used without a preposition to express the end of motion; cf. the common use of *domum*.

71. **cognatorum neclegentia**: her nearest relative is Crito, who appears in the latter part of the play. The information here given about his treatment of his kinswoman is of the utmost importance to the understanding of his character.

72. **aetate integra**: "with her life all before her, in the prime of life," or, somewhat less exactly, "in the bloom of youth."

73. **ei**: the interjection.

74. **duriter**: adverbs in *-ter* from adjectives in *-us* were colloquial in Cicero's day. It is not certain that they were so in the time of Terence.

75. **quaeritans**: frequentatives are more common in col-

Sed póstquam amáns accéssit prétium póllicens
Unús et item álter, íta ut ingéniumst ómnium
Hominum áb labóre próclive ád lubídinem,
Accépit cóndiciónem, dehínc quaestum óccipit.
Qui tum íllam amábant, fórte, ita út fit, fílium
Perdúxere ílluc, sécum ut úna essét, meum.
Egomét contínuo mécum: 'cérte cáptus est;
Habet.' Óbservábam máne illórum sérvolos
Veniéntis aút abeúntis. Rógitabam 'heús puer,
Dic sódes, quís heri Crúsidem hábuit?' nam Ándriae

loquial than in formal Latin. Often they are weakened until they scarcely differ in meaning from the primitive verb.

78. **proclive**: "downhill"; be careful to keep the metaphor in your translation.

79. **condicionem**: "terms." — **dehinc**: pronounced *deinc* with diphthongal *ei*, as regularly in all periods of the language; so *deinde*, *dein*, *proinde*, *proin* contain diphthongs. The spelling with *h* was retained because every one was conscious that the compound contained *hinc*. — **quaestum**: translate "profession," although *quaestus* in its original sense is nearer English "trade" or "occupation." — **occipit**: an early Latin synonym of *incipit*.

82. **egomet**: the use of the strengthened form of the pronoun without marked emphasis is characteristic of colloquial Latin. The omission of the verb of saying is another colloquialism.

83. **habet**, in the slang of the arena, meant "he has his deathblow." — **servolos**: for the diminutive, see on *adulescentuli* (55); for the spelling, see on *parvolo* (35).

84. **rogitabam**: see on *quaeritans* (75). Here the frequentative has its full force. — **puer**: colloquial for *serve*, just as in the Southern States "boy" formerly meant "slave" (of any age).

85. **sodes** stands for *si audes*; the vowel of *si* was elided and *au* tended to become *ō* in colloquial Latin. The verb *audeo* is a derivative of *avidus*, and in this phrase it retains its original meaning "desire"; translate "if you please." — **Crusidem**: the classical form

Illi íd erat nómen. *So.* Téneo. *Si.* Paédrum aut Clíniam
Dicébant aút Nicératúm; nam hi trés simul
Amábant. 'Ého, quid Pámpilús?' 'Quid? Súmbolam
Dedít, cenávit.' Gaúdebam. Ítem alió die
Quaerébam; cómperiébam níl ad Pámpilum
Quicquam áttinére. Enim véro spéctatúm satis
Putábam et mágnum exémplum cóntinéntiae;
Nam quí cum ingéniis cónflictátur eíus modi

of the name would be *Chrysis* (Gk. Χρυσίς); cf. on *sumbolam* (88).

86. teneo: "I get you."

88. Pampilus: the classical form would be *Pamphilus* (Gk. Πάμφιλος). — **sumbolam**: the classical form would be *symbolam*. The letters Y and Z do not occur in genuine Latin words, and in Terence's day they were not used at all in Latin; Greek Υ and Ζ were represented by Latin U and SS (or S), respectively. At a later time, when the Romans began to write PH for Greek Φ, etc. (see on *epebis*, 51) they also introduced the characters Y and Z. The word *sumbola* means "contribution," and here designates a payment toward the expense of a dinner. Terence keeps the Greek word which he found in Menander; in his day, probably, no Latin word would suggest the Greek custom. Cicero, however, uses *conlecta* in precisely this sense.

90. nil quicquam: a pleonasm common in colloquial Latin.

91. enim vero: "in fact"; *enim* is common in early Latin without causal force. **Ĕnĭm** is shortened by the iambic law.

93. ingeniis shows the shift of meaning which is familiar in the English word "character" = "a person of distinctive characteristics." — **eíus**: a monosyllable pronounced *eis* with diphthongal *ei*. This is probably the original genitive of *is*. It went out of use soon after Terence's time. Our manuscripts always spell *eius* and it seems best to follow them. In case an ictus falls upon the monosyllabic genitive *eius*, it is

Neque cómmovétur ánimus ín ea ré tamen,
Scias pósse habére iam ípsum súae vitaé modum.
Quom id míhi placébat, tum úno ore ómnes ómnia
Bona dícere ét laudáre fórtunás meas,
Qui gnátum habérem táli ingénio praéditum.
Quid vérbis ópus est ? Hác fama ínpulsús Cremes
Ultro ád me vénit, únicám gnatám suam
Cum dóte súmma fílio úxorem út daret.
Placuít ; despóndi. Hic núptiís dictúst dies.

marked over the *í*, as here. Similar genitives from other pronouns are *hui*(*u*)*s* (210, etc.), *quoi*(*u*)*s* (336, etc.), and *illi*(*u*)*s* (810).

94. **animus**: sc. *eius*. — **ea re**: *i.e.*, the life of pleasure.

95. **scias**: potential subjunctive with the indefinite second person; see A. & G. 447. 2, B. 280, Bu. 779, G. 257, H. & B. 517. 1, H. 552, L. & M. 718. Contrast the subjunctive without potential force in *posses* (53). The ultima is shortened by the iambic law; as is that of *suae*. — **habere modum**: "control." — **ipsum**: *i.e.*, without aid.

96. **quom** = *cum;* for the form, see on *quomque* (63).

98. **qui** finds its antecedent in *meas*, which is virtually a genitive of *ego*. — **gnatum**: for the *g*, see on *gnati* (49). — **haberem**: subjunctive in a subordinate clause in indirect discourse.

100. **ultro**: it was unusual for the girl's father to make the first advances. — **gnatam**: for the initial consonant, see on *gnati* (49).

101. **dote**: the settlement of the dowry was a very important question in an Athenian betrothal. Cf. Introduction p. 34.

102. **despondi**: if the father had made a decision about such a matter, the son's consent could usually be taken for granted. Owing to the seclusion of Athenian women, a man might very well not see his bride's face until she removed her veil in the marriage chamber. — **dictust** = *dictus est*. In Latin, as in most other languages, a vowel which is preceded and followed by the same consonant or group of consonants is often lost, together with one of the consonants or consonant groups; e.g., *nutrix* is from **nu*[*tri-*]*trix*, a derivative

So. Quid ígitur óbstat, cúr non fīant? *Si*. Aúdies.
Fere ín diébus paúcis, quíbus haec ácta sunt,
Crusís vicína haec móritur. *So*. Ó factúm bene!
Beásti; métui a Crúside. *Si*. Íbi tum fīlius
Cum illís, qui amábant Crúsidem, úna aderát frequens;
Curábat úna fúnus; trístis ínterim,
Non númquam cónlacrumábat. Plácuit túm id mihi.

of *nutrio; semodius*, "a half peck," is from **se*[*mi-*]*modius; vendo* is from **ve*[*nu*]*n-do*. In the same way *dictu*[*s e*]*st* loses a syllable. Similarly we have such forms as *locutu's* for *locutu*[*s e*]*s* (202).

103. cur non fiant: a relative characterizing clause; the antecedent of *cur* is *quid*. Translate "What's blocking the way so as to stop it?"

104. fere . . . paucis: "*approximately* within a *few* days"; the tautology is colloquial. — **quibus** is an ablative of the time within which, used where English idiom requires the conjunction "after." The usage occurs in Caesar, *B. G.* 3. 23, *paucis diebus, quibus eo ventum erat*, and elsewhere; see H. 488. 3.

105. haec: said with a gesture indicating Glucerium's house.

106. beasti: sc. *me*. Sosia's comments on the narrative express the feelings of the audience; for he is virtually one of them throughout this passage. A similar rôle is often played by the chorus in a Greek tragedy. — **ibi tum**: both words mean "then"; the pleonasm is colloquial.

107. amabant: the imperfect instead of the more logical pluperfect is due to the common tendency to speak of the recently dead as if they were still alive. "Burial will take place from the late residence of the deceased," runs the obituary notice; but an acquaintance who wants to attend the funeral is likely to inquire, "Where does Mr. Blank live?" — **frequens**: an adjective, where English idiom requires an adverb.

109. conlacrumabat: "wept with them."[1] — **tum** forecasts a time when Simo would not approve of this act; translate "for the moment." — **tŭm ĭd**: for the scansion, see Introduction 20.

[1] Others think the compound is intensive, but the circumstances would scarcely warrant *bitter* tears on Pampilus' part.

Sic cógitábam: 'hic párvae cónsuetúdinis
Causa húius mórtem tám fert fámiliáriter:
Quid si ípse amásset? Quíd hic mihí faciét patri?'
Haec égo putábam esse ómnia húmani íngeni
Mansuétique ánimi offícia. Quíd multís moror?
Egomét quoque éius caúsa in fúnus pródeo,
Nil súspicáns etiám mali. *So.* Hém, quid ést? *Si.* Scies.
Ecfértur; ímus. Ínterea ínter múlieres,
Quae ibi áderant, fórte unam áspicio ádulescéntulam,
Formá . . . *So.* Boná fortásse. *Si.* . . . et vóltu, Sósia,
Adeó modésto, adeó venústo, ut níl supra.

112. **mihī**: the original prosody; see Introduction 19.

115. **funus**: Athenian law required that the corpse should be burned before daylight on the morning following the death.

116. **etiam** is temporal, "still."

117. **imus**: *i.e.*, in the funeral procession. — **múlieres**: for the accent, see on *bénefici* (44).

118. The fourth foot is a proceleusmatic.

119 ff. Similarly Homer, *Il.* 3. 154 ff., puts the praise of his heroine's beauty in the mouths of old men who had good reason for a prejudice against her.

119. **voltu** = *vultu;* see on *parvolo* (35).

120. **adeo** was originally a phrase in which *ad* was followed by *eo*, the adverb of direction (cf. *adhuc*). The first meaning, then, was "to this place" or "to such a place," but the local idea is rarely retained. Here the meaning is "to such a degree, so." — **ut nil supra**: sc. *esse posset*. — **nil**: the neuter often refers in a general way to persons; thus Cicero, *Ad Quint. Frat.* 3. 1. 19, says of his young nephew: *Nihil puero illo suavius, nihil nostri amantius.* A common phrase for "my sweetheart" is *quod amo.*[1]

[1] Green, *CR.* 18. 448 ff., thinks that the neuter in such cases necessarily involves emphasis. It certainly does not in the second instance cited above and similar ones; and consequently there is room for doubt as to the others.

Quia túm mihi lámentári praéter céteras
Visást, et quía erat fórma praéter céteras
Honésta ac líberáli, accédo ad pédisequas,
Quae sít rogó. Sorórem esse áiunt Crúsidis.
Percússit ílico ánimum. Attát hoc íllud est,
Hinc íllae lácrumae, haec íllast mísericórdia.
So. Quam tímeo, quórsum evádas! *Si.* Fúnus ínterim
Procédit. Séquimur; ád sepúlcrum vénimus;
In ígnem inpósitast; flétur. Ínterea haéc soror,
Quam díxi, ad flámmam accéssit ínprudéntius,
Satis cúm períclo. Ibi tum éxanimátus Pámpilus

122. **forma**: ablative.

123. **honesta ac liberali**: "respectable and ladylike." *Liberalis* gets the meaning "gentlemanly, ladylike" from the contrast with *servilis*.

124. **esse**: for the omission of the subject, see on *dictum* (29).

125. **percussit** expresses more surprise and anxiety than English "it struck me."

126. **lacrumae**: usually spelled *lacrimae* in classical Latin. The sound of the vowel of the penult was probably between the sounds of *u* and *i* (cf. French *u* and German *ü*). A similar variation occurs in *lubet*, *libet*; *optumus*, *optimus*; *volumus*, *regimus*, and in many other words.

127. **quorsum evadas**: indirect question after *timeo*.

128. **sepulcrum** is often used of the place where the body is burned.

131. **satis cum periclo**: "with some risk," but not enough to justify Pampilus' fright if he had not been in love. *Periclum* contains the stem seen in *ex-peri-or*, "try, test," and *peri-tus*, "having tried, experimented," and its meaning was originally the same as that of *ex-peri-mentum*, "trial, test." The classical *periculum* comes from this by the development of a short vowel between *c* and *l*, much as English "athletic" sometimes comes to be pronounced "atheletic." In other words, too, early Latin often differs from classical Latin in the form of this suffix; Plautus and Terence have *vehiclum* from *veho*, *cubiclum* from *cubo*, *poclum* for

Negáre fáctum. Ille ínstat fáctum. Dénique
Ita túm discédo ab íllo, ut quí se fíliam
Negét datúrum. *So.* Nón tu ibi gnátum . . . ? *Si.* Ne haéc quidem
Satis véhemens caúsa ad óbiurgándum. *So.* Quí? Cedo.
Si. 'Tute ípse his rébus fínem praéscripstí, pater.

147. **negare** is a historical infinitive. — **factum** stands in indirect discourse.

148. **ut . . . neget**: a result clause, "under such circumstances that." — **qui**: ablative of the indefinite pronoun, "in some way, in any way"; see on *qui* (53). Here, as in *atqui*, its force is much attenuated, and scarcely translatable.

149. **non tu ibi gnatum**: "Then didn't you . . . ?" English word order prevents us from translating *gnatum* unless we supply the verb.

150. **qui**: "why?" See on *qui* (53). — **cedo**: *ce* is the demonstrative particle that forms the second element of *hi-c*, *his-ce*, etc. (cf. on *istaec*, 28); *dō* is the original form of the imperative of *do* (cf. Gk. δί-δω-θι). *Cedo* is regularly shortened by the iambic law. The word properly means "give here," and it often has that sense, sometimes with an object expressed. Frequently, however, it refers, as here, to an idea or a story, "tell me."[1]

151 ff. Direct quotations without a verb of saying are rather common in Roman comedy. Such passages were made clear on the stage by an alteration of tone, a style of delivery which the Romans called by a Greek word (μίμησις) meaning "imitation." The ancient commentator on Terence says of such delivery, *aliena verba sic pronuntiamus ut vana videantur*, "we repeat another's words in such a tone as to make them sound silly."

151. **his rebus**: *i.e.*, love affairs. — **praescripsti**, for *-scrip[si]sti*, illustrates the process

[1] This etymology is not quite certain; see Walde, *Lateinisches etymologisches Wörterbuch* s.v.

Prope adést, quom aliéno móre vívendúmst mihi:
Sine núnc meó me vívere ínterea modo.'
So. Qui igitúr relíctus ést obiúrgandí locus?
Si. Si própter amórem uxórem nólit dúcere,
Ea prímum ab íllo animum ádvorténda iniúriast.
Et núnc id óperam do, út per fálsas núptias
Vera óbiurgándi caúsa sít, si déneget;
Simúl scelerátus Dávos, sí quid cónsili
Habet, út consúmat núnc, quom níl obsínt doli.

which gives *dictust* from *dictu*[*s e*]*st* (see note on 102). Similar forms are *promisti* from *promi*[*si*]*sti*, *intellexti* from *intellexisti* (= *intellec*[*si*]*sti*), *dixti* from *dixisti* (= *dic*[*si*]*sti*). Perfects shortened in this way are very rare in formal prose of the classical period.

152. **prope adest quom**: English idiom requires that we insert a phrase such as "the time, the day," to serve as antecedent of "when" and as subject of the main verb. — **vivendumst** = *vivendum est;* see on *exprobratiost* (44).

156. **primum**: "for the first time"; so again line 936. — **animum advortenda iniuriast**: the phrase *animum advorto* (classical *-verto*) is treated as if it were a verb, *i.e.*, in the active it takes a direct object, and this becomes the subject of the passive (see G. 342, H. & B. 391. 3). The phrase is often written as one word, *animadverto*.

157 ff. Simo hopes that if he can take his son to task when he has the right clearly on his side, he can get the boy away from Glucerium. Then there will be no obstacle in the way of the match with Cremes' daughter.

157. **id**: *operam do*, like *animum advorto*, is a phrase which governs a direct object; it is equivalent to *curo*.

159. **sceleratus**: "rascal." In the comedies the young man's body-slave is usually ready to help him evade his father's wishes. — **Davos** = *Davus;* see on *parvolo* (35).

160. **ut**: in classical prose the conjunction would normally stand before *sceleratus*, at the head of the clause, and that is the most common arrangement

Quem ego crédo mánibus pédibusque óbnixe ómnia
Factúrum, mágis id ádeo, míhi ut incómmodet,
Quam ut óbsequátur gnáto. *So.* Quáproptér? *Si.* Rogas?
Mala méns, malus ánimus. Quém quidem égo si sénsero . . . !
Sed quíd opust vérbis? Sín evéniat, quód volo,
In Pámpilo út nil sít moraé, restát Cremes,
Qui mi éxorándus ést; et spéro cónfore.
Nunc túomst offícium, has béne ut adsímules núptias,
Pertérrefácias Dávom, obsérves fílium,

in early Latin too; but Terence places subordinating conjunctions next the verb more frequently than later writers do. Compare *ut incommodet* (162), *ut obsequatur* (163), *si sensero* (164), *ut adsimules* (168). Other examples may be found in lines 30, 37, 122, etc.

161. **manibus pedibusque**: do not sacrifice this picturesque colloquialism in your translation.

162. **id** is an accusative of respect (H. & B. 388 a; cf. Bu. 523–525, G. 333. 1 Remark 2) correlative with *ut*; "for this purpose." Others prefer to regard *id* as an appositive of the preceding clause. — **adeo** marks a new point, "besides." For the etymology, see on 120.

163. **quàpropter**: cf. *propterea*.

164. **mens**: "intellect, thoughts." — **animus** includes the emotional nature and the will; translate "heart." — **quem**: for translation, see on 149.

165. **opust** = *opus est;* see on *dictust* (102).

167. **confore** is the future infinitive (*fore* from *sum*) of a defective impersonal verb meaning "it succeeds, there is success." English idiom often requires a personal verb where Latin has an impersonal.

168. **tuomst** = *tuom est;* see on *exprobratiost* (44).

169. **filium**: for the proleptic accusative, see A. & G. 576, B. 374. 5. a, Bu. 852, G. 468, H. 649. 4. The usage is characteristic of colloquial Latin. Compare old-fashioned English "I know thee who thou art."

Quid agát, quid cum íllo cónsilí captét. *So.* Sat est:
Curábo. *Si.* Eámus núnciam íntro; i praé, sequor.
[*Exeunt into Simo's house.*]

170. sat is a colloquial form.

171. nunciam (pronounced as three syllables) is a colloquial combination of *nunc* and *iam* in the sense of "now immediately." [1]

In Menander's *Andria* the chorus probably appeared at this point and furnished entertainment during the intermission between the acts (see Introduction 4). In the Roman play a flute player furnished a musical interlude.

[1] The derivation from *nunce* and a particle *-am* is impossible, since unaccented *e* does not become *ĭ* when a vowel follows (cf. *aureus*, *adeo*, *noceam*, etc.). For the combination of these two words, cf. *iam tum* and German *schon jetzt*.

ACTUS II

Simo — senex | Davos — servos

[*Enter Simo from his house.*]

Si. Non dúbiumst, quín uxórem nólit fílius;
Ita Dávom módo timére sénsi, ubi núptias
Futúras ésse audívit. Séd ipse exít foras.

[*Enter Davos from Simo's house. Not noticing Simo, he soliloquizes.*]

Da. Mirábar, hóc si síc abíret, ét eri sémper lénitas
Verébar quórsum eváderet.
Qui póstquam audíerat nón datum íri fílio úxorém suo,
Númquam quoíquam nóstrum vérbum fécit néque id
aegré tulit.

Act II Scene i

During the intermission Simo has informed Davos that Pampilus is to be married to-day. He now comes out to go in search of his son and give him the same notice.

173. **ita** introduces Simo's reason for the opinion stated in line 172.

175 ff. Davos is much disturbed by the unexpected news he has just heard, and his agitation is reflected in the rapidly changing meter. The metrical character of each line is indicated in the Table of Meters in Introduction 29.

175. **abiret**: "was going to turn out"; a future from the past point of view (H. & B. 508, 509); or, what amounts to the same thing, virtual indirect discourse, since *mirabar* = *putabam mirum fore* (A. & G. 592. 2, B. 323, Bu. 983, G. 596. 2, H. 649 I, L. & M. 791).

176. **evaderet**: for meaning and mood, compare *evadas* (127).

178. Note the impressiveness of the five spondees, each formed by a separate word. — **numquam** as an emphatic negative is as common in colloquial Latin as "never" in colloquial English. — **quoiquam** = *cui-*

Si. [*Aside.*] Át nunc fáciet, néque, ut opínor, síne tuó magnó malo.
Da. Id vóluit, nós sic nécopinántis dúci fálso gaúdio,
Sperántis iam ámotó metu, ínteróscitántis ópprimi,
Ne ésset spátium cógitándi ad dísturbándas núptias;
Astúte. *Si.* [*Aside.*] Cárnuféx quae lóquitur? *Da.* [*Aside.*] Érus est, néque províderam.
Si. Dave. *Da.* [*With feigned surprise.*] Hém! Quid ést? *Si.* Eho dum ád me! *Da.* [*Aside.*] Quíd hic volt? *Si.* Quíd aïs? *Da.* Quá de ré? *Si.* Rogas?
Meum gnátum rúmor ést amáre. *Da.* Id pópulus cúrat scílicet.

quam; for *quo* = classical *cu,* see on *quomque* (63).

179. **malo**: slang for "punishment"; translate "trouble."

180. **necopinantis**: this word and several others contain *nec* in the force of a strengthened *non,* "not at all." — **duci**: *ducere,* "to lead" and then "to mislead," is one of the numerous slang expressions for "to cheat."

181. **interoscitantis**: "open-mouthed"; the word is not in the dictionaries.

182. **ne esset spatium**: for the order, see on *ut* (160).

183. For the iambic octonarii, see Introduction 22. — **carnufex**: properly "executioner." No doubt its use as a term of abuse originated in thieves' slang; translate "scoundrel." For *u* where classical Latin has *i,* see on *lacrumae* (126). — **provideram**: in early Latin the pluperfect frequently has its original force of a simple past tense (see Bennett, *Syntax of Early Latin* I. 50 ff.).

184. Interjections require great care in translation. First determine the feeling expressed, and then search for an English word that will express the idea, no matter what part of speech it may be. — **hem** denotes surprise, and may be rendered by a startled "oh!" or "why!" — **eho** expresses a peremptory mood; *eho dum ad me* = "here a moment." Frequently the word may be translated by an imperative. — **quid ais** looks forward; see on 137.

Si. Hoccíne agis án non? *Da.* Égo vero ístuc. *Si.* Séd nunc éa me exquírere
Iníqui pátris est; nám quod ántehac fécit, níhil ad me áttinet.
Dum témpus ád eam rém tulít, sivi ánimum ut éxplerét suom.
Nunc híc diés aliám vitam ádfert, álios móres póstulat.
Dehinc póstuló sive aéquomst te óro, Dáve, ut rédeat iam ín viam.
Hoc quíd sit? Ómnes quí amant gràviter síbi dari úxorém ferunt.
Da. Ita áiunt. *Si.* Túm si quís magístrum cépit ád eam rem ínprobum,

186. **hoccine**: *hocce* before *-ne* becomes *hocci-* by the same process which gives us *colligo* beside *lego*, *reddidi* beside *dedi*, *legite* beside *lege*, *undique* beside *unde*, etc. *Hocce* is from **hod* (the old neuter of the stem *ho-*, with the same case ending as *quod*) + *ce*. — **agis**: *ago* in the sense of "attend to, pay attention to" is very common in colloquial Latin, especially with a neuter pronoun as object. The use of the present indicative for the future ("will you attend?") is another feature of colloquial Latin. Some scholars, however, understand *agis* as a true present. — **istuc** answers to Simo's *hoccine*.

187. **antehac**: this is in origin a phrase; for *ante* was once used with the ablative. The final *e* of *ante* was therefore lost by elision, and the whole was pronounced *antăc*. For the spelling, cf. on *dehinc* (79).

188. **eam rem**: *i.e.*, intrigue; for Simo's point of view, see on 145 f. — **ut**: for the position, see on *ut* (160). Compare the order of the clause *ut . . . viam* (190).

190. **dehinc**: "henceforth." For the pronunciation, see on 79. — **sive** = *vel si*. — **viam**: "the ⟨proper⟩ path."

191. **hoc quid sit**: Simo anticipates Davos' *Hoc quid est?* throwing it into the indirect form as if after *rogasne*. — **quĭ**: for the scansion, see Introduction 20.

Ipsum ánimum aegrótum ad déteriórem pártem plérumque ádplicat.
Da. Non hércle intéllegó. *Si.* Non? Hém. *Da.* Non; Dávos súm, non Oédipus.
Si. Nempe érgo apérte vís quae réstant mé loquí? *Da.* Sané quidem.
Si. Si sénsero hódie quícquam in hís te núptiis
Falláciaé conári, quó fiánt minus,
Aut vélle in éa re osténdi, quám sis cállidus,
Verbéribus caésum te ín pistrínum, Dáve, dédam usque ád necem,
Ea lége atque ómine, út, si te índe exémerim, égo pro té molam.
Quid? Hoc íntelléxtin, án non dum étiam ne hóc quidem? *Da.* Ímmo cállide;

193. **ipsum aegrotum**: "itself sick with love."

194. **hem**: "well!" — **Oedipus** was the first to guess the famous riddle of the Sphinx.

196. **hodie**: a colloquial intensive, often combined with *numquam;* omit in the translation.

197. **quo minus**: *quo* is commonly used to introduce a purpose clause which contains a comparative, and the principle holds here even though *minus* is equivalent to a strong negative. The two words are virtually equivalent to *ne.*

199. **pistrinum**: the labor of turning the mill was very severe, and was often made use of as a punishment for unruly slaves. — **usque ad necem**: "until you are dead."

200. **lege** = *condicione.* — **ut molam**: a volitive (or purpose) clause depending on *lege.*

201. **intellextin** = *intellexisti-ne.* On the loss of *-si-* in perfect forms, see on *praescripsti* (151). For the loss of the final short vowel, compare such pairs as *neque, nec; hocci(ne), hoc; face* (680), *fac; animale* (neut. of the adjective), *animal.* — **non . . . quidem**: *ne quidem* always strengthens a preceding negative instead of canceling it. Note the colloquial piling up of

Ita apérte ipsám rem módo locútu's, níl circum ítione úsus es.

Si. Ubivís facílius pássus sím quam in hác re mé delúdier.

Da. Bona vérba, quaéso. *Si.* Inrídes; níl me fállis. Séd dicó tibi:

Ne témere fácias, néque tu haud dícas tíbi non praédictúm. Cave. [*Exit Simo to the right.*]

synonymous words, "Do you still not yet understand not even this?" — **immo** means "quite the contrary," and either reverses or strengthens the preceding statement; but in order to keep the colloquial tone it is better to weaken it here to a mere "yes." The traditional translation, "nay," is a word no longer heard in familiar speech, and should never be used in translating Plautus and Terence.

202. ita: for the meaning, see on 173. — **locutu's** = *locutus es;* see on *dictust* (102). — **circum**: for the adverb modifying a verbal noun, cf. on *inmemori* (44).

203. facílius here has the classical accent, instead of *fácilius* which is usual in early Latin; see on *bénefici* (44). — **passus sim**: "I should allow"; A. & G. 447. 3, B. 280. 2, Bu. 777, G. 600. 2, H. & B. 519. 1, H. 552, 553. 2. — **deludier**: besides the passive infinitives in *-ari*, *-eri*, *-i*, and *-iri*, early Latin has a second series of forms with *-er* appended to these endings. The infinitive in *-er* was going out of use in Terence's day.

204. bona verba, quaeso: even to mention a calamity was an evil omen; we find countless euphemistic substitutes for *morior*. Here Davos pretends to be shocked by Simo's *me deludier*, and exclaims, "Don't speak of such a thing." *Bona verba* means, in the language of ritual, "words of good omen." — **inrides; nil me fallis**: "you're making fun of me; I'm not blind to that."

205. ne facias: the second person singular of the present subjunctive is used freely in early Latin to express a prohibition. Not infrequently it is introduced by *neque* or *nec*, as *dicas* is in this line. — **neque haud**: *haud* and *non*, unlike

DAVOS

SERVOS

Da. Enim véro, Dâve, nîl locíst segnítiae néque socórdiae,
Quantum íntelléxi módo senís senténtiám de núptiis.
Quae sí non ástu próvidéntur, mé aut erúm pessúm dabunt.
Nec quíd agam cértumst, Pámpilúmne adiútem an aúscultém seni.
Si illúm relínquo, eius vítae tímeo; sín opítulor, huíus minas,
Quoi vérba dáre diffícilest. Prímum iám de amóre hoc cómperit;
Me infénsus sérvat, né quam fáciam núptiís falláciam.

ne quidem, cancel a preceding negative in formal Latin, and in Terence, too, except in this one place. The usage is about as harsh as English, "And don't you never say."

ACT II SCENE 2

206. **enim vero**: for the meaning, see on 91.

207. **quantum**: "so far as."

208. **astu**: early Latin for *astutia*. — **mĕ aŭt**: for the scansion, see Introduction 20. — **erum**: Pampilus. — **pessum dabunt**: "will ruin." The etymology and original meaning of *pessum* are unknown.

209. **certumst**: sc. *mihi*; "I have decided." — **adiutem, auscultem**: for the colloquial character of frequentatives, see on *quaeritans* (75).

210. **eius** and **huius** are monosyllables in this line; see on *eius* (93). — **vitae, minas**: note the different senses of dative and accusative after *timeo*.

211. **quoi** = *cui*; for the form, see on *quomque* (63). — **verba dare**: "to give words" instead of deeds; translate "to bunco." — **primum**, "in the first place," is balanced by *ad haec mala* (215).

212. **nuptiis**: for the dative after *fallaciam facere*, see A. & G. 367 a Note 2, G. 345, H. & B. 362; compare Plautus, *Miles* 164, *legi fraudem faciant*. This

Si sénserít, perii; aút si lúbitum fúerit, caúsam céperit,
Quo iúre quáque iniúriá praecípitem in pístrinúm dabit.
Ad haéc mala hóc mi accédit étiam: haec Ándria,
Si ista úxor síve amícast, grávida e Pámpilost.
Audíreque éorumst óperae prétium audáciam;
Nam incéptióst améntium, haúd amántium.
Quidquíd peperísset, décrevérunt tóllere.
Et fíngunt quándam intér se núnc falláciam,

is the same dative that follows *male facere*, etc.

213. perii: a very common bit of slang, "I'm done for." — **ceperit**: in early Latin the future perfect often has its original force of a slightly emphatic future; see Bennett, *Syntax of Early Latin* I. 54 ff. Compare the use of the pluperfect as a simple past tense, which we have noticed in *provideram* (183).

214. quo iure quaque iniuria: the antecedent of *quo* and *qua* is *causam*, "according to which justice and ⟨it may be⟩ injustice"; translate "and so, justly or unjustly."

217. ĕŏrum: for the shortening of the penult by the iambic law, see Introduction 19 end. — **operae pretium**: "worth while."

219. quidquid: for the neuter referring to a person, see on *nil* (120). — **peperisset**: subjunctive in a subordinate clause in informal indirect discourse. — **tollere**: it lay within the father's discretion to have a new-born babe exposed, as Pataecus did in Menander's *Periceiromene* (Introduction 5), and in the present case Davos thinks that any sane father would make away with the child. If on the other hand the father decided to rear the infant he lifted it in his arms, and so the verb *tollo* came to mean "acknowledge" or "rear."

220 ff. As the sequel shows, Glucerium and Pampilus know that the story is actually true, although they are not in a position to prove it. Davos, however, is in the habit of getting out of difficulties *per fallaciam*, and he suspects them of attempting the same thing.

220. intér se: for the accent, see on *apud me* (36).

Civem Átticam ésse hanc. 'Fúit olim hínc quidám senex
Mercátor. Návem is frégit ápud Andrum ínsulam;
Is óbiit mórtem.' Ibi tum hánc eiéctam Crúsidis
Patrém recépisse órbam, párvam. Fábulae!
Mihi quídem hercle nón fit véri símile; atque ípsis cómmentúm placet.

[*Musis appears at the door of Glucerium's house.*]

Sed Músis áb ea egréditur. Át ego hinc me ád forum, ut
Convéniam Pámpilúm, ne de hác re páter inprúdentem ópprimat. [*Exit right.*]

221. civem Atticam esse hanc: there was a law in Athens that the seducer of a respectable girl of the citizen class must marry her. — **olim**: "once on a time." — **hinc**, "from here," is virtually equivalent to *Atticus;* translate "of this city."

222. navem is fregit is a less exact expression for *navis ei fracta est.*

223. The repetition of **is** is characteristic of colloquial style. — **obiit mortem**: in Andros, some time after the shipwreck.

224. fabulae: "fairy tales!"

225. atque frequently occurs in early Latin in the proper etymological sense of *at-que*, "and on the other hand, and yet," [1] a meaning that was later confined to *atqui*. For the latter, see on *qui* (53).

226. ab ea: "from her (Glucerium's) house"; cf. *apud me*, "at my house," *ad me*, "to my house." — **me**: sc. *conferam;* the ellipsis is colloquial. — **forum** in Terence is a translation of Greek ἀγορά, and must be rendered into English by "market"; the English word "forum" inevitably suggests the *Forum Romanum*.

226 f. ut conveniam Pampilum: for the order, see on *ut* (160).

[1] Many scholars reject this obvious etymology of *atque* on account of the common meaning. Perhaps the word combines original *at-que* and *ad-que*.

MUSIS
ANCILLA

[*Calls through the door to an older woman within.*]
Aúdivi, Árculís, iam dúdum: Lésbiam ádducí iubes.
Sáne pól illa témuléntast múlier ét temerária
Néc satis dígna, quoí commíttas prímo pártu múlierem.
Támen eam ádducam. [*Closes the door, and soliloquizes.*]
Ínportúnitátem spéctate ániculae,
Quía compótrix éius ést. Di, dáte facílitatem óbsecro
Huíc pariúndi atque ílli in áliis pótius péccandí locum.
[*Sees Pampilus approaching.*]
Sed quíd nam Pámpilum éxanimátum vídeo? Véreor quíd siet.
Oppériar, út sciám num quíd nam haec túrba trístitiae ádferat. [*Withdraws to the rear of the stage.*]

ACT II SCENE 3

228 ff. For the trochaic septenarii, see Introduction 24 and 25.

228. Arculis: the classical form would be *Archylis* (Gk. 'Αρχυλίς).

229. pŏl ĭlla: for the scansion, see Introduction 19. — **temulenta**: this epithet prepares the way for *compotrix* (232), and thus provides a motive for Arculis' insisting that Lesbia be employed. It appears, however, that Lesbia is not in her cups this morning. The second epithet, **temeraria**, is amply justified by the midwife's behavior when she arrives.

231. aniculae: the diminutive expresses contempt, as diminutives often do.

233. pariundi: *-und-* for *-end-* in the gerund and gerundive of the third and fourth conjugations is more common in early than in classical Latin. Probably *u* was the original vowel, while *e* was brought in by the influence of the present active participle. — **aliis** is feminine.

234. exanimatum: "out of breath." — **siet**: in addition to the classical forms of the present subjunctive of *sum*, early Latin had also the longer forms *siem*, *siēs*, *siet*, *siēmus*, *siētis*, *sient*. They were going out of use in Terence's day.

235. turba: "agitation."

PAMPILUS	MUSIS
ADULESCENS	ANCILLA

[*Enter Pampilus, much agitated, from the right. He doesn't see Musis.*]

Pa. Hoccínest humánum fáctum aut ínceptum? Hóccinest
óffíciúm patris?
Mu. [*Aside.*] Quid íllud ést? *Pa.* Pro déum fidém, quid
est, si haéc non cóntuméliast?
Uxórem décrerát dare sése mi hódie. Nónne opórtuit
Praescísse me ánte? Nónne príus commúnicátum
opórtuit?
Mu. [*Aside.*] Miserám me, quód verbum aúdio!
Pa. Quíd? Cremés, qui dénegárat sé commíssurúm mihi
Gnátam súam uxorem, íd mutávit, quóm me inmútatúm
videt?
Itan óbstináte operám dat, út me a Glúcerió miserum
ábstrahat?
Quod sí fit, péreo fúnditus.

ACT II SCENE 4

Pampilus has seen his father in the market and knows the worst. For the rapidly shifting meters, see the Table in Introduction 29.

236. **hoccinest**: for the etymology and meaning of *hoccine*, see on 186. We must read *est* as a short syllable (see Introduction 19 end).

237. **pro** is an interjection without influence on the case of *fidem*, which is an accusative of exclamation. Sometimes *pro* is used with the vocative. — **quĭd ĕst** shows the effect of the iambic law.

239. **praescisse**: the perfect infinitive with *oportuit* is unusual. — **praescisse ante**: the pleonasm is colloquial.

242. **id**: *i.e.*, his intention. The word sums up the preceding clause. — **quom . . . videt**: the clause is adversative. In all its meanings *quom* usually takes the indicative in early Latin.

244. **fit, pereo**: colloquial present for future; cf. *agis* (186).

Ádeon hóminem esse ínvenústum aut ínfelícem quémquam, ut égo sum!
Pró deum átque hominúm fidem!
Núllon égo Cremétis pácto adfínitátem effúgere pótero?
Quót modís contémptus, sprétus! Fácta, tránsacta ómnia. Hem,
Répudiátus répetor. Quam ób rem? Nísi si id ést, quod súspicor:
Áliquid mónstri alúnt; ea quóniam némini óbtrudí potest,

245. **adeon** = *adeo-ne;* for the loss of the final short vowel, see on *intellextin* (201). — **adeon hominem esse**: for the infinitive in exclamations, see A. & G. 462, B. 334, Bu. 961, G. 534, H. & B. 596, H. 616. 3, L. & M. 976. — **invenustum**: "unlovely, unattractive." One might think his trouble was quite the reverse; he has proved too attractive to Cremes. But Pampilus is in no mood for clear thinking; he uses the ordinary phrases of disconsolate lovers, whether they fit the present case or not.[1]

247. **Cremetis**: the genitive of *Cremes* is *Cremi* in line 368. The accusative varies between *Cremetem* (472) and *Cremem* (361), and the vocative between *Cremes* (538) and *Cremē* (550).

248. **hem**: "all at once." See on 184.

249 ff. Evidently Pampilus has never seen Cremes' daughter; see on *despondi* (102).

249. **nisi si**: this pleonasm is rare in formal prose, but common in colloquial Latin. The clause depends upon a *nescio* which is implied as the answer to the question *Quam ob rem?*

250. **aliquid monstri** = *aliquod monstrum;* the partitive genitive depending upon a neuter pronoun is very common in Terence.

[1] Muretus' way out of the difficulty, *invenusti dicebantur quibus Venus in amoribus non faveret*, gets no support from Donatus' gloss, *sine venere, id est sine gratia;* for that gives simply the ordinary meaning of the word *venus*. Donatus' second explanation, *cui displicens obicitur*, is manifestly *ad hoc*.

Ítur ád me. *Mu.* [*Aside.*] Orátio haéc me míseram exánimavít metu.
Pa. Nam quíd ego dícam dé patre? Ah,
Tantámne rém tam néclegénter ágere! Praéteriéns modo
Mihi ápud forum 'úxor tíbi ducéndast, Pámpile, hódie' inquít, 'para,
Ábi domum.' Íd mihi vísust dícere 'ábi cito ác suspénde te.'
Óbstipuí. Censén me vérbum pótuisse úllum próloqui, aut
Úllam caúsam, inéptam sáltem fálsam iníquam? Obmútui.
Quód si egó rescíssem id príus, quid fácerem, sí quis mé roget,
Áliquid fácerem, ut hóc ne fácerem. Séd nunc quíd primum éxsequar?

253. agere: sc. *eum*. For the infinitive, see on *adeon hominem esse* (245).

256. obstipui: consult the dictionary under *obstupesco*. For the variation between *u* and *i*, see on *lacrumae* (126). — **censen** = *censes-ne*. Before *n*, *s* was regularly lost, as in *dinumero* from *dis-numero*. For the loss of the final short vowel, see on *intellextin* (201).

257. saltem with a negative is equivalent to *ne . . . quidem*. Here the negative is implied in the question; translate *saltem* by "even."

258. quod: accusative of respect, "as to which" (cf. *id*, 162); translate "but." Before *si* this use of *quod* is Ciceronian. — **egŏ** here shows the original quantity of the ultima. See Introduction p. 53. — **quid facerem**: a conclusion contrary to fact in an indirect question after *roget*.

259. aliquid facerem is the reply which Pampilus imagines himself as giving to the hypothetical inquiry of the last line. It is, then, virtually the conclusion to *si rescissem* (258). Pampilus' complete lack of initiative and his readiness to take the most foolhardy

Tót me inpédiunt cúrae, quaé meum ánimum dívorsaé trahunt,
Amor, míséricórdia húius, núptiárum sóllicitátio,
Tum pátris pudór, qui mé tam léni pássus ést animo úsque adhuc
Quae méo quomque ánimo lúbitumst fácere. Eine égo ut advórser? Eí mihi!
Incértumst quíd agam. *Mu.* [*Aside.*] Mísera tímeo, 'incértumst' hóc quorsum áccidat.
Sed núnc peropúst aut húnc cum ipsa aút de illa áliquid me ádvorsum húnc loqui.
Dum in dúbiost ánimus, paúlo mómento húc vel illúc inpéllitur.

advice are characteristics which these comedies usually ascribe to a young man in love. Under ordinary circumstances Pampilus may have been as intelligent as he was affable toward his friends and dutiful toward his father.

261. **huius**: feminine. — **nuptiarum** is an objective genitive; translate "about the marriage."

262. **patris pudor** means "shame before my father," *i.e.*, fear to let him find me at fault. A more idiomatic but somewhat less exact translation is "respect for my father." Such an objective genitive is common after *pudor*. Scan *pătrĭs*; cf. on *veritus* (582).

263. **quomque** is to be construed with *quae*. — **lubitum**: the classical form is *libitum*. For the spelling, see on *lacrumae* (126). — **eine ego ut advorser**: for the subjunctive in an exclamatory question, see A. & G. 462 a, B. 277, Bu. 771, 772, G. 558, H. & B. 503 b, H. 559. 5, L. & M. 723, 724.

265. **peropust**: a fondness for the intensive *per* is a feature of colloquial Latin which is particularly prominent in Terence and in Cicero's letters. — **ipsa**: in slaves' language *ipse* often means "the master" and *ipsa*, "the mistress." — **advorsum hunc**: "to him." Cf. *advorsum* (42).

266. **vĕl ĭllúc**: for the scansion, see Introduction 19.

Pa. [*Hearing Musis.*] Quis hic lóquitur? Músis, sálue. *Mu.* [*Coming forward.*] O sálue, Pámpilé. *Pa.* Quid agít? *Mu.* Rogas?
Labórat é dolóre, atque éx hoc mísera sóllicitást die,
Quia ólim in húnc sunt cónstitútae núptiaé. Tum autem hóc timet,
Ne déserás se. *Pa.* Egone ístuc cónarí queam?
Egon própter mé illam décipí miserám sinam,
Quae míhi suom ánimum atque ómnem vítam crédidit,
Quam ego ánimo egrégie cáram pro úxore hábuerim?
Bene ét pudíce eius dóctum atque éductúm sinam
Coáctum egéstate íngenium ínmutárier?
Non fáciam. *Mu.* Haud véreor, si ín te sít soló situm;
Sed vím ut queás ferre. *Pa.* Ádeon me ígnavóm putas,
Adeón porro íngratum aút inhúmanum aút ferum,

267. **O** expresses emotion, as in 282 below and often in English. — **quid agit**: "how is she?"

268. **dolore**: "pain," *i.e.*, the pangs of childbirth.

268 ff. Glucerium had of course heard of Cremes' withdrawal of his consent to the marriage. That she is still anxious about the matter is due to her 'woman's intuition' or, if one prefers, 'woman's unreasonableness.'

269. **tum autem**: "then besides."

270. **ne deseras se**: for the order, see on *ut* (160). — **egone . . . queam**: for the exclamatory question, see on 263.

271. **mĕ illam**: for the scansion, see Introduction 20.

272 f. **credidit, habuerim**: both clauses are causal (the rhetorical question of the main clause = "I shall not permit"). For a similar variation of mood, cf. Terence, *Eun.* 302 f., *Ut illum di perdant, qui me remoratus est; meque adeo, qui restiterim.*

274. **eius** is a monosyllable; see on 93.

275. **inmutarier**: for the form, see on *deludier* (203).

277. **ut**: supply *vereor* from *haud vereor* in the preceding line. The important word *vim* stands first in the clause; cf. on *ut* (160).

Ut néque me cónsuetúdo néque amor néque pudor
Commóveat néque commóneat, út servém fidem ?
Mu. Unum hóc scio, hánc meritam ésse, ut mémor essés sui.
Pa. Memor éssem ? O Músis, Músis, étiam núnc mihi
Scripta ílla dícta súnt in ánimo Crúsidis
De Glúcerió. Iam férme móriens mé vocat.
Accéssi ; vós semótae ; nós soli. Incipit
'Mi Pámpile, húius fórmam atque aétatém vides,
Nec clám te est, quam ílli núnc utraéque inútiles
Et ád pudicítiam et ád rem tútandám sient.
Quod pér ego té dextram hánc oro ét geniúm tuom,
Per túam fidém perque húius sólitúdinem
Te obtéstor, ne ábs te hanc ségregés neu déseras.
Si te ín germáni frátris dílexí loco
Sive haéc te sólum sémper fécit máxumi
Seu tíbi morígera fúit in rébus ómnibus,

279. **pudor** denotes the feeling of one who is ashamed of having done wrong, *i.e.*, "shame," or, as here and commonly, the feeling of one who is ashamed to do wrong, *i.e.*, "honor." Cf. on *patris pudor* (262).

282. **essem** is an echo of Musis' *esses*. — **etiam** is temporal, "still," but English idiom requires us to say "even" before "now."

283. **sunt**: with *scripta*. — **Crusidis**: with *dicta*.

285. **vos**: *i.e.*, you and the other slave women; of course Glucerium would remain at such a time.

287. **te**: *clam* governs the accusative in early Latin. — **quam**: with *inutiles*.

288. **pŭdĭcítiam** has its second syllable shortened by the iambic law; see Introduction 19. — **rem**: "property." — **sient**: for the form, see on *siet* (234).

289. **quod**: accusative of respect (cf. *quod*, 258, and *id*, 162); translate "wherefore." — **per ego te dextram oro**: this is the regular order. It occurs also in 538 and 834. — **genium**: the guardian deity who was born with each person and who died with him.

294. **morigera** = *quae morem gerit*. Early Latin employs

Te istí virúm do, amícum, tútorém, patrem;
Bona nóstra haec tíbi permítto et túae mandó fide.'
Hanc mi ín manúm dat; mórs contínuo ipsam óccupat.
Accépi; accéptam sérvabo. *Mu.* Íta speró quidem.
Pa. Sed cúr tu abís ab illa? *Mu.* Óbstetrícem accérso. *Pa.* Própera. Atque aúdin?
Verbum únum cáve de núptiís, ne ad mórbum hoc étiam . . . *Mu.* Téneo. [*Exeunt, Musis to the right, Pampilus into Glucerium's house.*]

more compounds than the later language.

295. virum: "husband." The word is to be taken in a figurative sense just as *patrem* is. — **tutorem**: "guardian."

296. túaĕ owes its short ultima to the iambic law. — **fide**: in early Latin the genitive and the dative singular of the fifth declension often had monosyllabic endings — probably diphthongal *-ei* in the genitive and *-ē* in the dative.

297. hanc mi in manum dat: "put her hand in mine."[1]

299. ab illa is shortened by the iambic law. — **audin** = *audisne;* for the loss of *s* and *e*, see on *censen* (256). Such forms as these are colloquial. The question is equivalent to a command; "do you hear?" = "listen."

300. cave: sc. *dicas;* translate "not a word." — **ad morbum**: English word order requires a verb if we are to translate the prepositional phrase; cf. *non tu ibi gnatum* . . . (149). — **hoc etiam**: "this too." — **teneo**: "I understand."

[1] Since all this happened in Athens, *manus* cannot mean "possession, control" as it does in Roman law. Even if we assume that Terence has here deserted his original and is thinking of Roman customs, Crusis could not have given Pampilus *manus* over Glucerium.

ACTUS III

Carinus	Burria	Pampilus
ADULESCENS	SERVOS	ADULESCENS

[*Enter Carinus and his slave Burria, engaged in conversation.*]

Ca. Quíd aïs, Búrriá? Daturne ílla Pámpilo hódie núptum? *Bu.* Síc est.
Ca. Quí scis? *Bu.* Ápud forúm modo e Dávo audívi. *Ca.* Vaé miseró mihi!
Ut ánimus ín spe atque ín timóre usque ántehac áttentús fuit,
Ita, póstquam adémpta spés est, lássus cúra cónfectús stupet.
Bu. Quaéso edepól, Caríne, quóniam nón potést id fíeri quód vis,

Act III Scene i

301. quid ais: the phrase refers to something Burria has said before they got within hearing; see on *quid ais* (137). — **Burria**: the classical form would be *Pyrrhias* (Gk. Πυρρίας); cf. Ennius' *Burrus* for *Pyrrhus*. Scan *Búrrĭ|ắ dătŭr|ne.*[1] — **nuptum**: supine.

302. qui: for form and meaning, see on 53. — **mŏdo ĕ Dā́vo**: the preposition is shortened by the iambic law.

303. antehac: for the pronunciation, see on 187. — **attentus**: "under a strain."

305. ĕdĕpol: a common oath. It is supposed to represent *ē dē Pol*, "O god Pollux," but the etymology is far from certain. In translating it is better to omit ancient oaths, since really equivalent English could not be used in the classroom. — **Carine**: the

[1] Klotz, *Altrömische Metrik* 267, scans | ⏑́ ⏑ | ⏑́, ⏑ – |. Others regard the final vowel of *Burria* as long.

Íd velís quod póssit. *Ca.* Nîl volo áliud nísi Pilúmenam. *Bu.* Ah,
Quánto sátiust te íd dare óperam, qui ístum amórem ex ánimo amóveas,
Quam íd loquí, quo mágis lubído frústra incéndatúr tua!

Ca. Facile ómnes, quóm valémus, récta cónsilia aégrotís damus.
Tu si híc sis, áliter séntiás. *Bu.* Age age, út lubét. [*Pampilus appears at the door of Glucerium's house, and stands there talking to some one within.*] *Ca.* Sed Pámpilum
Video. Ómnia éxperíri cértumst príus quam péreo. *Bu.* [*Aside.*] Quíd hic agit?

Ca. Ipsum húnc orábo, huic súpplicábo, amórem huic nárrabó meum.

classical form would be *Charinus* (Gk. Χαρῖνος).

306. **velis** is a volitive (or purpose) subjunctive depending upon *quaeso* in the previous line just as fully as if it were formally introduced by *ut*. — **Pilumenam**: Cremes' daughter. The classical form would be *Philumena* (Gk. Φιλουμένη).

307. **satiust**: for the form, see on *dictust* (102). — **id**: for the case, see on *id* (157). — **qui**: for the form, see on 53. As a final particle *qui* may introduce any purpose clause, while *quo* does not commonly introduce a purpose clause unless the clause contains a comparative or some equivalent expression.

308. **quo**: ablative of the relative pronoun introducing a characterizing clause; contrast the final particle *qui* in 307.

310. **hic** = *ego*. Others consider *hic* an adverb, "here, in my place." — **sis, sentias**: in early Latin, conditions and conclusions contrary to fact are often put in the present subjunctive; see A. & G. 517 e Note 2, Bu. 925, H. & B. 581 d, H. 579. 1 Footnote. — **lubet**: usually spelled *libet* in classical Latin. For the variation between *u* and *i*, see on *lacrumae* (126).

311. **quid hic agit**: "What's he up to?" Burria, unlike Davos, is quite indifferent to his master's love affair.

Credo ímpetrábo, ut áliquot sáltem núptiís prodát dies.
Intérea fíet áliquid, spéro. *Bu.* [*Aside.*] Id 'áliquid' níl est. *Ca.* Búrria,
Quid tíbi vidétur? Ádeon ád eum? *Bu.* Quíd ni? Sí nil ímpetres,
Ut te árbitrétur síbi parátum moécum, si íllam dúxerit.
Ca. Ábin hinc ín malám rem cúm suspícióne istác, scelus?
[*Pampilus closes the door, and approaches Carinus.*]
Pa. Carínum vídeo. Sálue. *Ca.* O sálue, Pámpile;
Ád te advénio spém salútem auxílium cónsilium éxpetens.
Pa. Néque pol cónsilí locum hábeo néque ad auxílium cópiam.
Séd istuc quíd namst? *Ca.* Hódie uxórem dúcis? *Pa.* Áiunt. *Ca.* Pámpile,

313. **credo**: parenthetical. — **aliquot dies** = *aliquot dierum moram.* — **nuptiis** is dative.

315. **adeon** = *adeo-ne.* The present indicative is frequently used in early Latin for the deliberative subjunctive. — **quid ni**: sc. *adeas*, since *quid ni* is always followed by a "should" subjunctive (see on *quid credas*, 499). In this phrase *ni* is equivalent to *non*, as it is also in *nimirum.* Translate "Why shouldn't you?"

316. **moecum**: consult the dictionary under the classical form, *moechus* (Gk. *μοιχός*). — **duxerit** is the common word for "marry" (of the man). In formal prose fuller expressions are used, *in matrimonium ducere* or *domum ducere.*

317. **abin** = *abis-ne.* For the form, see on *censen* (256); for the meaning, see on *audin* (299). The word is properly an iambus, but is usually shortened, as here, by the iambic law. — **malám rem**, "the mischief," was felt as a single word, and regularly accented on the penult. — **scelus**, "scoundrel," is perhaps a little stronger than *scelestus.*

318. **O**: for the emotional force of the interjection, see on 267.

321. **istuc**: your translation must bring out the personal force of the pronoun.

Si íd facís, hodié postrémum mé vidés. *Pa.* Quid ita? *Ca.* Eí mihi,
Véreor dícere. Huíc dic quaéso, Búrria. *Bu.* Égo dicám? *Pa.* Quid est?
Bu. Spónsam hic túam amat. *Pa.* Né iste haud mécum séntit. Ého dum díc mihi:
Núm quid nam ámpliús tibi cum ílla fúit, Caríne? *Ca.* Ah, Pámpile,
Nīl. *Pa.* Quam véllem! *Ca.* Núnc te pér amicítiam et pér amorem óbsecro,
Príncipio út ne dúcas. *Pa.* Dábo equidem óperam. *Ca.* Séd si id nón potest
Aút tibi núptiae haé sunt córdi, . . . *Pa.* [*Indignantly.*] Córdi? *Ca.* . . . sáltem aliquót dies

322. **facīs** here has the long *ī* of the fourth conjugation, according to which most *-io* verbs were originally conjugated. The shift of some of them to the third conjugation began with the shortening of iambic forms like *făcīs* and *căpīs*. That is the reason why all *-io* verbs of the third conjugation have the first syllable short. Even in these words, all forms which show a short stem vowel (*ĭ*) in the fourth conjugation remained unchanged (*capiunt* = *audiunt*, *capiebam* = *audiebam*, *capiam* = *audiam*, etc.). — **postremum**: "for the last time"; cf. *primum* (156). — **ei** is little more than a lover's sigh, "ah."

324. **nē**, "really," is always followed by a pronoun. — **eho**: for the meaning, see on 184.

326. **vellem**: the tense indicates that the wish cannot be fulfilled, just as in the equivalent *utinam esset* or *utinam fuisset;* see A. & G. 442 b, B. 280. 4, Bu. 776, G. 261 Remark, H. & B. 519. 1 c, H. 558. 4, L. & M. 721.

327. **principio**: "in the first place." — **equidem** = *quidem*, not *ego quidem*. — **potest**: "is possible"; in classical Latin *fieri* would have been added.

328. **cordi**: for the case, see A. & G. 382, B. 191, Bu. 484, G. 356, H. & B. 360, H. 433. — **dies**: for the case, cf. 313.

Prófer, dúm proficíscor áliquo, né videam. *Pa.* Aúdi núnciam:
Égo, Caríne, ne útiquam offícium líberi ésse hominís puto,
Quom ís nil méreat, póstuláre id grátiae ápponí sibi.
Núptiás effúgere ego ístas málo quám tu adipíscier.
Ca. Réddidísti animúm. *Pa.* Nunc sí quid pótes aut tú aut hic Búrria,
Fácite fíngite ínveníte effícite, quí detúr tibi.
Égo id agám, mihi quí ne détur. *Ca.* Sát habeó. *Pa.* Davom óptume
Vídeo, quoíus consílio frétus sum. *Ca.* [*To Burria.*] Át tu hercle haúd quicquám mihi,
Nísi ea quaé nil ópus sunt scíre. Fúgin hinc? *Bu.* Égo vero ác lubens. [*Exit.*]

329. **proficiscor**: for the mood and tense, see A. & G. 553 Note 2, Bu. 882, G. 571, H. & B. 571, H. 603 II 1.

330. **ne utiquam** became one word (with diphthongal *eu*) in classical Latin, and will be found in the dictionary in that form. *Nĕ* = *non* as in *ne-que, ne-scio, ne-queo,* and several other stereotyped phrases. It is the same word which united with *quī* to form *quīn* (see on *quīn dic,* 45). — **liberi hominis**: *i.e.*, not a slave; translate freely "gentleman." Cf. *liberali* (123) and note.

331. **gratiae apponi**: the words are intended to recall the commercial phrase *lucro apponere,* "to enter as profit" (cf. Horace, *Carm.* 1. 9. 14); translate "that it be credited as a favor."

332. **malo** retains its full etymological force, *magis volo,* and *quam* follows the comparative. — **adipiscier**: for the form, see on *deludier* (203).

334. **qui** is the ablative of the relative pronoun introducing a purpose clause, "that whereby," or better, "something so that." For the form, see on 53.

335. **qui ne** = *ut ne;* for *qui* = *ut,* see on *qui* (307).

336. **quoius** is the early Latin form of *cuius;* for *quo-* instead of *cu-*, see on *quomque* (63). Here the word is a monosyllable pronounced *quois;* see on *eius* (93). — **tu**: sc. *dicis.*

337. **fūgĭn** = *fugis-ne.* For the

Davos	Carinus	Pampilus
SERVOS	ADULESCENS	ADULESCENS

[*Enter Davos from the right. In his excitement, he fails to see Carinus and Pampilus.*]

Da. Dí boní, boní quid pórto! Séd ubi invéniam Pámpilum,
Út metum ín quo núnc est ádimam atque éxpleam ánimum gaúdio?
Ca. [*To Pampilus.*] Laétus ést nescío quid. *Pa.* [*To Carinus.*] Níhil est; nón dum haec réscivít mala.
Da. Quem égo nunc crédo, sí iam audíerit síbi parátas núptias, . . .
Ca. [*To Pampilus.*] Aúdin tu íllum? *Da.* . . . tóto me óppido éxanimátum quaérere.
Séd ubi quaéram? Quó nunc prímum inténdam? *Ca.* [*To Pampilus.*] Céssas ádloqui?
Da. Hábeo. [*Starts toward Glucerium's house.*] *Pa.* Dáve, adés, resíste. *Da.* Quís homost, quí me . . . ? O Pámpile,
Te ípsum quaéro. Euge, ó Caríne! Ambo ópportúne; vós volo.

form, see on *abin* (317) and on *censen* (256); for the meaning, see on *audin* (299).

Act III Scene 2

340. **nesciŏ**: for the quantity of the ultima, see Introduction 19 end. — **nescio quid**: "about something or other"; for the case, see on *id* (162).

343. **intendam**: sc. *iter.* — **cessas adloqui**: English idiom requires a different phrase, "Why don't you speak to him?" Note that *cesso* may be used of an act not yet begun, while English "cease" cannot.

344. **ades**: "wait."

345. **euge**: a Greek interjection (εὖγε). There were many Greeks among the poorer classes at Rome, and so a few Greek interjections and oaths were familiar to every one. When they were taken over into Latin slang, they doubtless had the tone with which an American uses such German tags as *nichts*

Pa. Dáve, périi. *Da.* Quín tu hoc aúdi. *Pa.* Intérii. *Da.* Quíd timeás scio.
Ca. Méa quidem hércle cérto in dúbio vítast. *Da.* [*To Carinus.*] Ét quid tú, scio.
Pa. Núptiaé mi . . . *Da.* Etsí scio? *Pa.* . . . hódie . . . *Da.* Obtúndis, tám etsi intéllego?
Íd pavés, ne dúcas tú illam; [*To Carinus.*] tú autem, ut dúcas. *Ca.* Rém tenes.
Pa. Ístuc ípsum. *Da.* Atque ístuc ípsum níl períclist; mé vide.
Pa. Óbsecró te, quám primum hóc me líberá miserúm metu. *Da.* Em,
Líbero; úxorém tibi nón dat iám Cremés. *Pa.* Qui scís? *Da.* Scio.
Túos patér modo mé prehéndit; aít tibi úxorém dare

kommt heraus, *Donnerwetter*, or *aber ni(ch)t*. This word can often be translated "Good work!" but here we can hardly do better than "Good!"

346. **quin audi**: for the meaning, see on *quin dic* (45).

348. **etsi scio**: sc. *tamen pergis?*

349. **tŭ́ illām; tŭ́ aŭtem, ŭt**: observe the emphasis upon *tu*[1] required by the context. For the scansion, see Introduction 20.

350. **atque** has the same force as in 225. — **me vide**: "look to me"; *i.e.*, trust me for that.

351. **em** is the imperative of *emo* in its original meaning "take." For the loss of the final vowel, cf. *dic*, etc., and see on *intellextin* (201). The word contrasts with the imperative *cedo*, "give here" (see on 150), and, like *cedo*, is used not only with a concrete object, expressed or implied, but also, as here, of an idea or a story, "take my story, listen."

352. **non iam**: "no longer."

353. Davos refers to his interview with Simo just after the close of the first act. In the next line he is thinking of the continuation of that interview

[1] Most scholars nevertheless prefer to elide *tu* in order to avoid anapaests with the short syllables belonging to different words; see Lindsay, *The Captivi of Plautus* pp. 68 f.

Hódie, item ália múlta, quaé nunc nón est nárrandí locus.
Cóntinuo ád te próperans pércurro ád forum, út dicám tibi haec.
Úbi te nón invénio, ibi áscendo ín quendam éxcelsúm locum.
Círcumspício; núsquam. Fórte ibi húius vídeo Búrriam;
Rógo. Negát vidísse. Míhi moléstum. Quíd agam cógito.
Rédeunti ínterea éx ipsá re mi íncidít suspício 'hem,
Paúlulum óbsoni; ípsus trístis; de ínprovíso núptiae:
Nón cohaérent.' *Pa.* Quórsum nam ístuc? *Da.* Égo me cóntinuo ád Cremem.
Quom íllo advénio, sólitúdo ante óstiúm; iam id gaúdeo.

in the first scene of the second act.

355. **continuo,** *etc.*, refers to Davos' exit after line 227.

356. **ibi**: "then." — **quendam excelsum locum**: no doubt Menander named the hill; but, for the benefit of his Roman audience, Terence substituted a phrase which could be understood without a knowledge of the topography of Athens.

357. **huius**: sc. *servum.*

359. **re**: "circumstances"; the most important of them are listed in the next line.

360. **obsoni**: the word *obsonium* is the Greek ὀψώνιον, "marketing, day's purchase of supplies." In Plautus and Terence it rarely if ever corresponds to Greek ὄψον, "fish, sauce, relish," as the dictionaries say it does. — **ipsus**: this early Latin form is less common in Terence than *ipse.* For the meaning of the word, see on *ipsa* (265).

361. **non cohaerent**: "it doesn't hang together." English idiom prefers a singular, Latin a plural, to refer to a story. — **quorsum**: for the verb to be supplied, cf. 127. — **Cremem**: for the form, see on 247.

362. **illo**, an adverb of direction, shows the same termination as *quo*, *eo*, etc. Early and colloquial Latin have also *illō-c*, as well as the classical *illuc.* — **id**: for the case, see A. & G.

Ca. Récte dícis. *Pa.* Pérge. *Da.* Máneo. Intérea intro íre néminem
Vídeo, exíre néminém; matrónam núllam in aédibus;
Nīl ornáti, nīl tumúlti. Accéssi; intro áspexí. *Pa.* [*Ironically.*] Scio,
Mágnum sígnum. *Da.* Núm vidéntur cónveníre haec núptiis ?
Pa. Nón opínor, Dáve. *Da.* 'Opínor' nárras ? Nón recte áccipis.
Cérta rés est. Étiam púerum inde ábiens cónvení Cremi;
Hólera et písciculós minútos férre obolo ín cenám seni.

390 c, B. 176, Bu. 495, G. 333 Note 1, H. & B. 397. 2, H. 405. 1, L. & M. 502.

363 ff. Observe how differently the two lovers react to Davos' news.

364. **matronam nullam in aedibus**: the Roman audience would no doubt interpret these words as referring to the *pronuba*, the married woman who acted as the bride's attendant at a Roman wedding. Terence, however, probably took the phrase from Menander, who was alluding to the fact that a wedding was the one social occasion in which Athenian women took a prominent part.

365. **ornati**: in Plautus and Terence, nouns of the fourth declension often have *-i*, less often *-uis*, in the genitive. The former ending comes from the second declension and the latter from the third. The classical ending *-ūs*, which is also found in early Latin, is the original ending of *u*-stems.

367. **narras**: used colloquially for *dicis*.

368. **certa res est**: "It's a sure thing." — **puerum**: for the meaning, see on *puer* (84). — **Cremi**: for the form, see on 247.

369. An Athenian wedding involved feasting at the homes of both bride and groom. Compare Introduction pp. 35 f. — **pisciculos minutos**: the tautological diminutive is colloquial. — **ferre**: historical infinitive. — **obolo**: the Attic obol was intrinsically worth about three cents, but the purchasing power of money was very much greater then than it is now.

Ca. Líberátus sum hódie, Dáve, túa opera. *Da.* Ác nullús quidem.
Ca. Quíd ita? Némpe huic prórsus íllam nón dat. *Da.* Rídiculúm caput,
Quási necésse sít, si huic nón dat, té illam uxórem dúcere,
Nísi vidés, nisi sénis amícos óras, ámbis. *Ca.* Béne mones;
Íbo, etsi hércle saépe iám me spés haec frústratást. Vale. [*Exit.*]

PAMPILUS ADULESCENS — DAVOS SERVOS

Pa. Quíd igitúr sibi vólt patér? Cur símulat? *Da.* Égo dicám tibi.
Si íd suscénseát nunc, quía non dét tibi úxorém Cremes,
Ípsus síbi esse iniúriús videátur, néque id iniúria,
Príus quam túom animum út sese hábet ad núptiás perspéxerit.
Séd si tú negáris dúcere, íbi culpam ín te tránsferet;

370. **ac** here couples contrasting ideas, as the equivalent *atque* does in line 225, etc.; translate "and yet." — **nullus** occurs frequently in colloquial Latin where formal Latin would have *minime* (*i.e.*, a strengthened *non*); translate *ac nullus quidem* "not a bit of it."

371. **caput**: vocative.

373. **vides** = *provides*.

ACT III SCENE 3

375. **sibi volt**: "means." For the form of *volt*, see on *parvolo* (35).

376. **id**: for the case, see on 362.

377. **ipsus**: for the form, see on 360. — **sĭbi ĕsse**: the shortening is due to the iambic law.

378. **animum**: for the colloquial proleptic accusative, see on *filium* (169). — **habet**: for the mood, see on *quid est* (45).

379. **ducere**: the present infinitive is rather commonly used for the future in early Latin; see Bennett, *Syntax of Early Latin* I. 426 f.

Túm illae túrbae fient. *Pa.* Quídvis pátiar. *Da.* Páter est, Pámpile;
Dífficilést. Tum haec sólast múlier. Díctum ac fáctum, invénerit
Áliquam caúsam, quam ób rem eíciat óppido. *Pa.* [*Horrified.*] Éīciát? *Da.* Cito.
Pa. Cédo igitúr, quid fáciam, Dáve? *Da.* Díc te dúcturum. *Pa.* Hém. *Da.* Quid est?
Pa. Egon dícam? *Da.* Cúr non? *Pa.* Númquam fáciam. *Da.* Né nega.
Pa. Suadére nóli. *Da.* Ex éa re quíd fiát, vide.
Pa. [*Pointing to Glucerium's house.*] Ut ab ílla exclúdar, [*Pointing toward his father's house.*] hóc conclúdar. *Da.* Nón itast.
Nempe hóc sic ésse opínor: dícturúm patrem
'Ducás volo hódie uxórem'; tú 'ducam' ínquies.
Cedo quíd iurgábit técum hic? Réddes ómnia,
Quae núnc sunt cérta ei cónsilia, íncerta út sient,
Sine omní períclo. Nam hóc haud dúbiumst, quín Cremes

381. **dictum ac factum**: the corresponding English proverb is, "No sooner said than done." — **invenerit**: for the tense, see on *ceperit* (213).

383. **cedo**: for the etymology and meaning, see on 150. — **hem**: a horrified "Oh!"

384. **ne nega**: prohibitions of this form are common in early Latin and, as archaisms, in the later poets.

385. **suadere noli**: early Latin has all the classical forms of prohibition, and in addition those illustrated by *ne facias* (205) and *ne nega* (384).

386. **hoc** = *huc;* for the form, cf. on *illo* (362). The word is accompanied by a gesture toward Simo's house; for if Pampilus should marry Cremes' daughter, he would of course bring her home.

390. **sient**: for the form, see on 234.

391. **sine omni**: an illogical colloquialism for *sine ullo.*

Tibi nón det gnátam. Néc tu ea caúsa mínueris
Haec quaé facís, ne is mútet súam senténtiam.
Patrí dic vélle, ut, quóm velít, tibi iúre irásci nón queat.
Nam quód tu spéres 'própulsábo fácile uxórem his móribus,
Dabit némo'; invéniet ínopem pótius quám te córrumpí sinat.
Sed sí te aequo ánimo férre accípiet, néclegéntem féceris;
Alia ótiósus quaéret. Ínterea áliquíd ácciderít boni.
Pa. Itan crédis? *Da.* Haúd dubium íd quidémst. *Pa.*
Vide quó me indúcas. *Da.* Quín taces?
Pa. Dicám. Puerum aútem né rescíscat míhi esse ex ílla, caútiost;

392. **nec minueris**: a prohibition; cf. on *ne facias* (205). The danger was that if Cremes saw an improvement in the conduct of Pampilus, he might renew the betrothal. *Nec* is illogically put for *atqui nē*.

395 ff. Davos here meets a possible objection to his plan, but the point is stated so briefly as to be somewhat obscure. We may expand thus: *Pa.* Why not rely solely upon my notorious connection with Glucerium to keep me out of the marriage market? Why make any promises to my father? *Da.* If you vex him, he will find a poor girl whose father will take a rich son-in-law in spite of any scandal.

395. **quod speres**: see A. & G. 572 a, B. 299. 2, Bu. 823, G. 525. 2 Note 3, H. & B. 552. 2, H. 588. 3 Note, L. & M. 847. In classical Latin the verb would be indicative. — **propulsabo**: a strong military expression.

396. **sinat**: for the mood, see A. & G. 571 a, B. 284. 4, Bu. 869, G. 644 Remark 3, H. & B. 507. 4 d, H. 570. 1, L. & M. 871.

397. **feceris**: for the tense, see on *ceperit* (213).

398. **alia quaeret**: "he will turn to other things."

399. **quin taces**: for the meaning, see on *quin dic* (45).

400. **dicam**: sc. *me ducturum esse*. — **ne**: for the position, see on *ut* (160). — **cautiost** = *cavendum est*. For the verbal noun in the value of a verb form, cf. on *inmemori* (44).

Nam póllicitús sum súsceptūrum. *Da.* O fácinus aúdax! *Pa.* Hánc fidem
Sibi me óbsecrávit, quí se scíret nón desérturum, út darem.
Da. Curábitúr. Sed páter adést. Cave te ésse trístem séntiat.

SIMO	DAVOS	PAMPILUS
SENEX	SERVOS	ADULESCENS

[*Enter Simo from the right. He doesn't see Pampilus and Davos.*]

Si. Revíso quíd agant aút quid cáptent cónsili.
Da. [*To Pampilus.*] Hic núnc non dúbitat, quín te dúcturúm neges.
Venít meditátus álicunde éx soló loco;
Orátiónem spérat ínvenísse se,
Qui dífferát te. Proín tu fác apud té sies.
Pa. [*To Davos.*] Modo ut póssim, Dáve. *Da.* [*To Pampilus.*] Créde inquam hóc mihi, Pámpile,

401\. **suscepturum**: for the meaning, see on *tollere* (219). — **fidem**: "promise"; construe with *darem*.

402\. **qui**: ablative feminine; for the form, see on 53. It introduces a purpose clause, as in 334. — **deserturum**: sc. *me* as subject.

ACT III SCENE 4

404\. **reviso**: "I am coming back to see."

406\. **meditatus**: "after rehearsing his argument."

408\. **qui**: ablative feminine. — **differat te**: "rip you up the back." — **proin**: a monosyllable with diphthongal *oi;* see on *dehinc* (79). — **apud te sies**: "have your wits about you."

409\. **modo ut possim**: in early Latin, wishes are sometimes introduced by *ut* (note that *utinam* is merely *ut*(*i*) + *nam*); see A. & G. 442 a, Bu. 774, G. 261, H. & B. 511. 1 a, H. 558. 5. *Modo* is the adverb "only," and it virtually transforms the

Numquam hódie técum cómmutáturúm patrem
Unum ésse vérbum, sí te díces dúcere.

BURRIA	SIMO	DAVOS	PAMPILUS
SERVOS	SENEX	SERVOS	ADULESCENS

[*Enter Burria from the right.*]

Bu. [*Aside.*] Erus mé relíctis rébus iússit Pámpilum
Hodie óbserváre, ut quíd agerét de núptiis
Scirem; íd proptérea núnc hunc vénientém sequor.
Ipsum ádeo praésto vídeo cúm Davo; hóc agam.
Si. [*Aside.*] Utrúmque adésse vídeo. *Da.* [*To Pampilus.*]
Em, sérva! *Si.* Pámpile!
Da. [*To Pampilus.*] Quasi de ínprovíso réspice ád eum.
Pa. Ehém, pater!
Da. [*Aside.*] Probe! *Si.* Hódie uxórem dúcas, út díxi,
volo.
Bu. [*Aside.*] Nunc nóstrae tímeo párti, quíd hic respóndeat.
Pa. Neque istíc neque álibi tíbi erit úsquam in mé mora.
Bu. [*Aside.*] Hem!
Da. [*Aside.*] Obmútuít. *Bu.* [*Aside.*] Quid díxit? *Si.*
Fácis ut té decet,

wish into a proviso; translate "if only I can."

411. **ducere**: for the tense, see on 379.

ACT III SCENE 5

414. **id** refers to *ut scirem;* for the case, see on *id* (162). — **propterea** refers to *iussit . . . observare*. — **hunc**: *i.e.*, Simo.

415. **adeo**: "in addition to this, besides" (for the etymology, see on 120); translate "and now." — **hoc agam**: "I'll attend to business."

416. **em**: "there you are." The implied object is the situation which calls for the performance of the farce they have planned; see on 351. — **serva**: "look out."

417. **ehem**: like *hem*, an exclamation of surprise, "why!"

421. **obmutuit**: this records the fulfillment of Davos' prophecy in line 410.

Quom istúc quod póstulo ímpetró cum grátia.
Da. [*Aside.*] Sum vérus? *Bu.* [*Aside.*] Érus, quantum aúdio, úxore éxcidit.
Si. I núnciam íntro, ne ín morá, quom opus sít, sies.
Pa. Eó. [*Exit into Simo's house.*] *Bu.* [*Aside.*] Nulláne in re ésse quoíquam hominí fidem!
Verum íllud vérbumst, vólgo quód dicí solet,
Omnís sibi mâlle mélius ésse quam álteri.
Ego íllam vídi; vírginém formá bona
Meminí vidéri. Quo aéquiór sum Pámpilo,
Si sé illam in sómnis quam íllum amplécti máluit.
Renúntiábo, ut pro hóc maló mihi dét malum. [*Exit.*]

Davos SERVOS — Simo SENEX

Da. [*Aside.*] Hic núnc me crédit áliquam síbi falláciam
Portáre et éa me hic réstitísse grátia.

422. impetro: for the indicative in a causal *quom*-clause, see on *quom videt* (242). — **cum gratia**: "with friendly feeling, willingly"; the contrasting idea is expressed by *ingratiis*, "unwillingly, grudgingly."

423. uxore excidit: "is short a wife." After his exclamations in 420 and 421, Burria quickly recovers his usual *sang-froid*.

424. It now remains for Simo to use the second string to his bow (see 165 ff). Now that Pampilus has apparently been got away from Glucerium, Cremes may withdraw his objections to the match.

425. nullane . . . fidem: for the construction, see on 245. — **fidem** means "reliability"; but that is too long a word for Burria to say. Recast the sentence in colloquial English.

429. videri: for the tense, see A. & G. 584 a Note, Bu. 942, G. 281. 2 Note, H. & B. 593 b, H. 618. 2. — **quo**: "wherefore." — **aequior**: "more inclined to excuse."

431. malum: "the mischief"; see on *malo* (179).

Act III Scene 6

433. ea gratia: "on that account"; *eius gratia* might

Si. Quid Dávos nárrat? *Da.* Néqueo quícquam núnc quidem.
Si. Nilne? Hém! *Da.* Nil prórsus. *Si.* Átqui expéctabám quidem.
Da. [*Aside.*] Praetér spem evénit, séntio. Hóc male habét virum.
Si. Potin és mihi vérum díceré? *Da.* Nihil fácilius.
Si. Num illí moléstae quídpiam haéc sunt núptiae?
Da. Num própter cónsuetúdinem húiusce hóspitae?
Nil hércle; aut, si ádeo, bíduíst aut trídui
Haec sóllicitúdo; nósti? Deínde désinet.
Etenim ípsus sécum eám rem réputavít via.
Si. Laudó. *Da.* Dum lícitumst éĭ dúmque aetás tulit,

have been understood as "on his account."

434. **quid Davos narrat**: *narrat* = *ait* (cf. on *narras*, 367); the clause means "What has Davos to say?"

436. **male habet**: "worries."

437. **potin es** = *potesne* (cf. *audin* = *audis-ne*, etc.). The early Latin adjective *potis*, "able, possible," appears both in that form and as *pote* in all genders and in both numbers. — **dicĕrĕ nĭhil**: the fourth foot of the verse is a tribrach. — **fácilius**: the regular accentuation of this word in Plautus and Terence; see on *bénefici* (44).

438. **quidpiam**: "at all." — **haec** = *hae*. The variant forms of *hic* may be found in the grammars.

440. **si adeo**: *adeo* is here an emphasizing particle, "even." English idiom requires that we fill out the clause, "even if it does."

441. **nosti**: with the tone of English "don't you know?" The contracted forms of perfects in *v*, unlike *praescripsti* (151), etc., occur frequently in formal Latin. — **deinde**: for the pronunciation, see on *dehinc* (79).

442. **via**: "aright"; cf. *viam* (190).

443. **dum licitumst**, *etc.*: a mocking repetition of Simo's words to Davos in 188. — **éī** is here a spondee. The dative of *is* appears in early Latin in three forms: *ēī* (pronounced *ei-yī*), *ĕī*, and *ei* (pronounced as a diphthong).

Amávit; túm id clam; cávit, ne úmquam infámiae
Ea rés sibi ésset, út virúm fortém decet.
Nunc úxore ópus est; ánimum ad úxorem ádpulit.
Si. Subtrístis vísust ésse aliquántillúm mihi.
Da. Nil própter hánc rem, séd est quod súscensét tibi.
Si. Quid námst? *Da.* Puerílest. *Si.* Quíd id est? *Da.* Níl. *Si.* Quin díc, quid est?
Da. Ait nímium párce fácere súmptum. *Si.* Méne? *Da.* Te.
'Vix' ínquit 'drácumis ést obsónatús decem;
Non fílió vidétur úxorém dare.
Quem' inquít 'vocábo ad cénam méorum aequálium,
Potíssumúm nunc?' Ét, quod dícendum híc siet,

445. **fortem**: "honorable"; the phrase *virum fortem* means "gentleman." Davos' idea that hypocrisy in such matters is conduct proper for gentlemen is still widely held.

447. **aliquantillum** repeats the force of *sub* in *subtristis*. This diminutive form is exclusively colloquial.

448. **quod**: for the case, see on *id* (362); translate "about which." — **suscenset**: "is vexed"; what would the subjunctive mean here?

449. **quin dic**: for the meaning and construction, see on 45.

451. **dracumis**: consult the dictionary under *drachma* (Gk. δραχμή). The Romans had the same difficulty with certain Greek combinations of consonants that we find with German *Knabe*, etc. In early times the difficulty was removed by the insertion of a short *u* or *i* (much as we are inclined to say *Kunabe*). At about the time when the Romans began writing *ch*, etc. (see on *epebis*, 51), they began taking pains to pronounce the difficult consonant groups correctly. The *drachma* contained metal that would now be worth about 20 cents; but its purchasing power was much greater than that. — **est obsonatus**: a deponent form of *obsono*.

453. **mĕŏrum**: for the prosody, see Introduction 19 end.

454. **potissumum nunc**: "particularly at this late hour." Others translate "particularly on my wedding day." — **quod**

Tu quóque perpárce, nímium. Nón laudó. *Si.* Tace.
Da. [*Aside.*] Commóvi. *Si.* Ego ístaec récte ut fíant vídero.
[*Aside.*] Quid nam hóc est réï? Quíd hic volt vétera-
tór sibi?
Nam si híc malíst quicquam, ém, illic ést huic ré caput.

Musis	Simo	Davos	Lesbia	(Glucerium)
ANCILLA	SENEX	SERVOS	OBSTETRIX	VIRGO

[*Enter Musis and Lesbia from the right. They do not see Simo and Davos.*]

Mu. Ita pól quidém res ést, ut díxti, Lésbia:
Fidélem hau férme múlieri ínveniás virum.
Si. [*To Davos.*] Ab Ándriást ancílla haec? *Da.* [*To Simo.*]
Quíd narrás? *Si.* [*Aside.*] Itast.
Mu. Sed hic Pámpilús . . . *Si.* [*Aside.*] Quid dícit? *Mu.*
. . . fírmavít fidem. *Si.* [*Aside.*] Hem!

dicendum hic siet: for the restrictive clause, see A. & G. 535 d, B. 283. 5, Bu. 803, G. 627 Remark 1, H. & B. 521. 1 f, H. 591. 3, L. & M. 841.

455. **tu quoque,** *etc.*: *quoque* marks the entire sentence as in harmony with the preceding quotation of Pampilus' complaints; translate "really you have been very stingy, too much so." — **non laudo**: a parody of Simo's *laudo* (443).

456. **videro**: for the tense, see on *ceperit* (213).

457. **rēī**: early Latin has also the classical genitive *rĕī*. — **veterator**: Davos is an "old hand" at rascality — *vetus in astutia,* says the ancient commentator.

458. **em** accompanies a gesture of pointing toward Davos; omit in the translation. — **illic**: nominative singular masculine, from *ille-ce*. For the change of *e* to *i*, see on *hoccine* (186). — **re**: for the monosyllabic dative, see on *fide* (296).

Act III Scene 7

460. **hau** = *haud.* — **invenias**: for the potential subjunctive, see on *scias* (95).

462. **firmavit**: slightly stronger than *dedit.*

Da. [*Aside.*] Utinam aút hic súrdus aút haec múta fácta sit!
Mu. Nam quód peperísset, iússit tólli. *Si.* [*Aside.*] O Iúppiter,
Quid ego aúdio? Áctumst, síquidem haec véra praédicat.
Le. Bonum ingénium nárras ádulescéntis. *Mu.* Óptumum.
Sed séquere me íntro, ne ín mora ílli sís. *Le.* Sequor.
[*Exeunt into Glucerium's house.*]
Da. [*Aside.*] Quod rémediúm nunc huíc malo ínveniám? *Si.* Quid hoc?
Adeón est démens? Éx peregrína? Iám scio; ah,
Vix tándem sénsi stólidus. *Da.* [*Aside.*] Quíd hic sensísse aït?
Si. [*Aside.*] Haec prímum adfértur iám mi ab hóc fallácia;
Hanc símulant párere, quó Cremétem abstérreant.
Gl. [*Inside the house.*] Iunó Lucína, fér opem, sérva me, óbsecro.

464. **quod**: for the gender, see on *nil* (120).

465. **actumst**: "all is over"; originally used of closing a lawsuit. — **síquidem**: *sī*, *quandō*, *mē*, *tū*, and *tē* are often shortened before *quidem*. The cause of the shortening is unknown. In these cases it would be possible to read *si equidem*, etc., with elision (cf. *ne utiquam*, and note on 330). No such explanation, however, would hold for the apparently similar shortenings, *sĭne* (from *sī ne*), *quăsi* (from *quā si*), etc.

469. To Simo, as to Davos (cf. 218), it seems sheer madness to bring up the child of a foreign woman; for such a child would be an alien. The explanation of Pampilus' conduct, viz. that Glucerium is not really a foreigner, is unknown to Simo; and Davos, who has heard the story, disbelieves it. Compare on 145 f.

472. **quo** here introduces a purpose clause even though there is no comparative; cf. on *quo minus* (197). — **Cremetem**: for the form, see on 247.

473. **Iuno Lucina** is the goddess of childbirth.

Si. Hui, tám citó? Ridículum. Póstquam ante óstium
Me audívit stáre, adpróperat. Nón sat cómmode
Divísa súnt tempóribus tíbi, Dave, haéc. *Da.* Mihin?
Si. Num inmémores díscipuli? *Da.* Égo quid nárres néscio.
Si. [*Aside.*] Hicíne me si ínparátum in véris núptiis
Adórtus ésset, quós mihi lúdos rédderet!
Nunc huíus períclo fít, ego in pórtu návigo.

LESBIA OBSTETRIX — SIMO SENEX — DAVOS SERVOS

[*Enter Lesbia from Glucerium's house. She calls back to the women in the house.*]

Le. Adhúc, Arculís, quae adsolént quaeque opórtent
Signa ésse ad salútem, omnia huíc esse vídeo.

474. **hui**: a whistle.—**citō**, in origin the ablative neuter of *citus*, here retains its full quantity. The form with iambic shortening is more common in early Latin and universal later. For parallels, see Introduction 19.

475. **audivit**: *i.e.*, from Musis and Lesbia.

475 **ff.** Simo admonishes Davos that he ought to have put a longer interval between the arrival of the midwife and Glucerium's cry. He draws his figures from the stage.

476. **temporibus**: "in point of time."

477. **discipuli**: "actors." For the author of a play was said *docere fabulam*, a usage which was taken over from the Greek.

478. **hicine**: in early Latin the enclitic *-ne* is sometimes an affirmative particle.[1] For the change of the enclitic *-ce* to *-ci*, see on *hoccine* (186).

480. **huius** is a monosyllable; see on *eius* (93).

ACT III SCENE 8

481–484. For the bacchiac tetrameters, see Introduction 28.

481. **oportent**: this verb is sometimes personal in early Latin.

[1] This explanation seems to have won pretty general acceptance, but there is still room for doubt.

Nunc prímum fac ístaec lavétur; post deínde,
Quod iússi ei darí bibere et quántum imperávi,
Date; móx ego húc revórtor.
[*Closes the door, and walks toward the right soliloquizing.*]
Per ecástor scítus púer est nátus Pámpilo.
Deos quaéso ut sít supérstes, quándoquidem ípsest íngenió bono,
Quomque huíc est véritus óptumae ádulescénti fácere iniúriam. [*Exit.*]
Si. Vel hoc quís non crédat, quí te nórit, ábs te esseórtum? *Da.* Quíd nam id est?
Si. Non ímperábat córam, quíd opus fácto essét puérperae,

483. **istaec**: nominative singular feminine. — **lavetur** is a true passive; translate *fac . . . lavetur* "have her bathed."

484. **ei** is monosyllabic; see on *ei* (443). — **bibere** is a colloquial infinitive of purpose after *dari*.

485. **revortor**: present for future.

486. **per**: with *scitus*. — **scitus** exhibits the participial suffix in an active sense, as in deponent verbs, *gavisus* from *gaudeo*, etc. (cf. B. 114.2) The meaning "knowing, wise" was weakened in colloquial Latin into a vague general epithet of praise. The same development is to be seen in English "cunning"; but the colloquial "cunning" is employed only by women, while *scitus* was used in the slang sense by men as well. Translate *per scitus* "very nice."

487. **superstes**: sc. *Pampilo*. It was always in order to pray that a son should outlive his father, for that is the way of nature. The prayer does not imply indifference to Pampilus' welfare. — **quandŏquidem**: for the quantity of the antepenult, see on *siquidem* (465).

488. **est veritus**: for the mood, see on *impetro* (422).

489. **vel**, "even," introduces the climax.

490. **quid opus facto esset**: *quid* is the subject of the verb. The ablative singular neuter of the participle, instead of the supine in *-u*, regularly follows *opus est* in early Latin. The four words = *quid faciendum esset*. — **puerperae**: dative,

Sed póstquam egréssast, íllis quaé sunt íntus clámat dé via.
O Dáve, itáne contémnor ábs te? Aut ítane tándem idóneus
Tibi vídeor ésse, quém tam apérte fállere íncipiás dolis?
Saltem áccuráte, ut métui vídear cérte, sí rescíverim.
Da. [*Aside.*] Certe hércle núnc hic se ípsus fállit, haúd ego. *Si.* Édixí tibi,
Intérminátus súm, ne fáceres? Núm veritú's? Quid rétulit?
Credón tibi hóc nunc, péperisse hánc e Pámpilo?
Da. [*Aside.*] Teneó quid érret, ét quid agam hábeo. *Si.* Quíd taces?
Da. Quid crédas? Quási non sínt tibí renúntiáta haec síc fore.

490 f. Here, as in 475 f., Simo is quite right in thinking the behavior of Lesbia unusual. She should have visited her patient sooner, and she should have finished her directions before leaving the house. The audience knows the explanation of both blunders: Lesbia is careless, *temeraria* (229).

493. fallere incipias is stronger than *fallas*.

494. accurate: an adverb; sc. *me fallere debes*. It contrasts with *aperte* of the preceding line.

496. interminatus sum: a colloquially strengthened *minatus sum*. — **rētulit**: from the impersonal *rĕfert*.

497. credon: for the indicative in a deliberative question, see on *adeon* (315); translate "Shall I take your word for this?"

498. teneo is as slangy as in 86, but we must translate "I see."

499. quid credas: "Why should (*i.e.*, need) you take my word?" Davos implies here what he states in the next sentence, that Simo has other grounds for his knowledge. For the mood, see G. 259, H. & B. 513. 1, H. 557, L. & M. 723.

Si. Mihin quísquam? *Da.* [*Ironically.*] Eho, án tute intelléxti hoc ádsimulári? *Si.* Inrídeor.
Da. Renúntiátumst; nám qui tíbi istaec íncidít suspício?
Si. Qui? Quía te nóram. *Da.* Quási tu dícas fáctum id cónsilió meo.
Si. Certe énim sció. *Da.* Non sátis me pérnosti étiam, quális sím, Simo.
Si. Egon té? *Da.* Sed sí quid tíbi narráre occépi, cóntinuó dari
Tibi vérba cénses. *Si.* Fálso? *Da.* Itaque hércle níl iam múttire aúdeo.
Si. Hoc égo scio únum, néminém peperísse hic. *Da.* Íntelléxti:
Nílo sétiús mox púerum huc déferént ante óstium.
Íd ego iám nunc tíbi, ere, núntió futúrum, ut sís sciens,

500. **quisquam**: sc. *renuntiavit.* — **eho** marks surprise. For another meaning of *eho*, see on 184. — **an** introduces the second alternative, although the first is not included in the question. — **tute**: emphatic; contrast the use of *egomet* which we have noticed in line 82. Translate "Did you find out for yourself?" Davos pretends to be quite overcome with admiration of his master's shrewdness. There is irony in this and Davos' succeeding speeches, but he is not now mocking Simo; he is playing a part in all seriousness. — **intellexti**: for the form, see on *praescripsti* (151).

501. **qui**: "why?" See on 53.

503. **enim**: "for"; translate "yes ⟨I do say so⟩, for." Others take *enim* in its original corroborative sense with *certe.* — **me**: for the prolepsis, see on *filium* (169). — **etiam** is temporal, as in 116.

504. **egon te**: supply verb and modifiers from the preceding sentence. — **dari verba**: for the meaning, see on 211.

505. **falso**: again supply in thought most of the preceding sentence; translate "And am I wrong?"

506. **intellexti**: Davos' tone is full of admiration.

507. **nilo setius** = *tamen.*

508. **ut sis sciens** is a colloquial periphrasis for *ut scias.*

Né tu hoc póste dícas Dávi fáctum cónsilio aút dolis.
Prórsus á me opíniónem hanc túam esse ego ámotám volo.
Si. Únde id scís? *Da.* Audívi et crédo. Múlta cóncurrúnt simul,
Quí coniécturam hánc nunc fáciam. Iám prius haéc se e Pámpilo
Grávidam díxit ésse. Invéntumst fálsum. Núnc, postquám videt
Núptiás domi ápparári, míssast áncilla ílico
Óbstetrícem accérsitum ád eam et púerum ut ádferrét simul.
Hóc nisi fít, puerum út tu vídeas, níhil movéntur núptiae.
Si. Quíd aïs? Quom íntelléxeras
Íd consílium cápere, cúr non díxti extémplo Pámpilo?

509. **poste**: the original form of *post*. For the loss of final short *e*, which yielded the classical form, compare *neque*, *nec*, etc.; see on *intellextin* (201).

510. **prorsus**: "utterly." — **tŭam ĕsse**: the shortening is due to the iambic law.

511. **unde id scis**: Davos has at last made an impression on Simo; but the latter still feels the need of a little cross-examining. — **audivi,** *etc.:* Davos is not quite ready to answer. His first reply is the obvious "I've heard"; but he promptly withdraws that explanation as inviting further inconvenient questions.

512. **qui** = *ut;* see on 307.

515. **accersitum**: *accerso* is the colloquial form of *arcesso*. The historical relationship between the two forms is unknown. — **puerum**: "a baby."

516. Davos gives the (supposed) reasoning of the women, from their own point of view. — **nihil** is an emphatic *non*.

517. **quid ais**: for the meaning, see on 137.

518. **capere**: for the omitted subject, see on *dictum* (29). — **dixti**: for the form, see on *praescripsti* (151).

Da. Quís igitúr eum ab ílla abstráxit nísi ego? Nam ómnes nós quidem
Scímus, quám misere hánc amárit. Núnc sibi úxorem éxpetit.
Póstremo íd mihi dá negóti; tú tamen ídem has núptias
Pérge fácere ita út facís, et id spéro adiúturós deos.
Si. Ímmo abi íntro. Ibi me ópperíre et quód paráto opus ést para. [*Exit Davos into Simo's house.*]
Non ínpulít me, haec núnc omníno ut créderem,
Atque haúd scio án quae díxit sínt vera ómnia.
Sed párvi péndo; illúd mihi múlto máxumumst,
Quod míhi pollícitust ípse gnátus. Núnc Cremem
Convéniam, orábo gnáto uxórem. Si ímpetro,
Quid álias málim quam hódie has fíeri núptias?
Nam gnátus quód pollícitust, haúd dubiúmst mihi,

520. **misere**: "desperately."

521. **id negoti** = *id negotium;* for the case of *negoti,* see on *aliquid monstri* (250). — **idem** (masculine) virtually repeats the idea expressed by *tamen;* see A. & G. 298 b, B. 248, Bu. 726, G. 310, H. & B. 270 a, H. 508. 3, L. & M. 1059.

522. **facīs**: for the long ultima, see on 322.

523. **immo**: "no!" For the use of this word, see on 201. — **parato**: for the construction, see on 490.

524. **omnino**: "wholly."

525. This line repeats the idea of 524 in more explicit form, "and I don't know whether everything he said is true." — **haud scio an** is quite non-committal, as always in early Latin. In classical Latin the phrase often means "I am inclined to think" or "perhaps."

527. **quod . . . gnatus**: for the substantive *quod*-clause, see A. & G. 572, B. 299. 1 a, Bu. 822, G. 525. 2, H. & B. 552. 1, H. 588. 3, L. & M. 848.

528. **gnato**: dative.

529. **alias**: "at another time."

530. **quod** is here a relative whose antecedent *id* is to be supplied as secondary object of *cogere* (531).

Si nólit, quín eum mérito póssim cógere.
Atque ádeo in ípso témpore éccum ipsum óbviam.

SIMO SENEX — CREMES SENEX

[*Enter Cremes from the right.*]

Si. Iubeó Cremétem . . . *Cr.* [*Interrupting.*] O te ípsum quaérebam. *Si.* Ét ego te; óptato ádvenis,
Cr. Aliquót me adiérunt, éx te audítum qui aíbant, hódie fíliam
Meam núberé tuo gnáto; id víso tún an ílli insániant.
Si. Auscúlta paúca; et quíd ego té velim ét tu quód quaerís scies.
Cr. Auscúlto; lóquere quíd velis.

532. atque adeo is here equivalent to *adeo* in 415; translate "and now." — **eccum ipsum**: the adverb *ecce*, "lo," was often used with *video* (cf. Terence, *Eun.* 967, *ecce autem video rure redeuntem senem*) or in place of it. Consequently speakers often started out to say *ecce hic*, then thought of the equivalent *video hunc*, and so actually said *ecce hunc* (cf. on *quin dic*, 45). The second element of *eccum* is **hum*, the uncompounded form of *hun-c* (compare the variation between *hae* and *hae-c* in the nominative plural feminine). *Eccum*, from *ecce* **hum*, differs from *antehac*, pronounced *antāc*, in being spelled phonetically.[1]

ACT III SCENE 9

533. optato: ablative absolute used impersonally, virtually an adverb; see A. & G. 419 c, Bu. 568, G. 410. 3 Note 4, H. 489. 7, L. & M. 642.

534. aibant: in line 930 the imperfect of *aio* is *aiebat;* see on *servibas* (38).

535. id: explained by the following indirect question. — **viso**: for the meaning, see on *reviso* (404).

536. quod = *id quod;* an indirect question would make no sense here.

[1] *Eum* would have been too colorless a word to use with *ecce*. In any case *ecce eum* would yield a trisyllable **ecceum*.

Si. Per té deos óro et nóstram amícitiám, Cremes,
Quae incépta a párvis cum aétate ádcrevít simul,
Perque únicám gnatám tuam ét gnatúm meum,
Quoius tíbi potéstas súmma sérvandí datur,
Ut me ádiuvés in hác re atque íta uti núptiae
Fueránt futúrae, fíant. *Cr.* Áh, ne me óbsecra;
Quasi hóc te orándo a me ímpetráre opórteat.
Alium ésse cénses núnc me atque ólim quóm dabam?
Si in rémst utríque ut fíant, áccersí iube.
Sed si éx eá re plús malíst quam cómmodi
Utríque, id óro te ín commúne ut cónsulas,
Quasi ílla túa sit Pámpilíque ego sím pater.
Si. Immo íta volo ítaque póstulo út fiát, Creme,
Neque póstulem ábs te, ni ípsa rés moneát. *Cr.* Quid est?

538. **per te deos oro**: for the order, see on 289. — **Cremes**: for the form, see on 247.

539. **a parvis**: for the translation, see on *a parvolo* (35).

541. **quoius**: pronounced *quois*, as in line 336; see on *eius* (93).

543. **fuerant futurae**: "was to be." — **ne obsecra**: for the construction, see on *ne nega* (384).

545. **olim** here refers to a definite time (= *illo tempore*); cf. *olli* = *illi*, Vergil, *Aen.* 1. 254, etc. — **dabam**: the imperfect is used of an act in progress at some moment in the past, even if the act was not completed. The usage is inaccurately termed the "conative imperfect."

546. **in rem**: "to the advantage." — **fiant**: sc. *nuptiae*. — **accersi**: sc. *eam*. This is the usual word for bringing home the bride. For the form of the word, see on 515.

548. **id**, the object of *oro*, is defined by the following *ut*-clause.

550. **immo ita volo**: *immo* corrects the implication of selfishness in Cremes' request that Simo consider the interests of them both. The antecedent of *ita* is the request itself. Translate "Why! That is precisely what I want." — **Creme**: for the form, see on 247.

551. **postulem, moneat**: for the present subjunctive in a

Si. Iraé sunt ínter Glúcerium ét gnatum. *Cr.* Aúdio.
Si. Ita mágnae, ut spérem pósse avélli. *Cr.* Fábulae!
Si. Profécto síc est. *Cr.* Síc hercle út dicám tibi:
Amántium írae amóris íntegrátiost.
Si. Em, id te óro ut ánte eámus; dúm tempús datur
Dumque eíus lubído occlúsast cóntuméliis,
Prius quam hárum scélera et lácrumae cónfictaé dolis
Reddúcunt ánimum aegrótum ad místericórdiam,
Uxórem démus. Spéro cónsuetúdine et
Coniúgio líberáli dévinctúm, Cremes,
Dein fácile ex íllis sése emérsurúm malis.
Cr. Tibi ita hóc vidétur; át ego nón posse árbitror
Neque illum hánc perpétuo habére néque me pérpeti.

contrary to fact condition and conclusion, see on *sis, sentias* (310).

552. **audio,** "of course," is ironical.

553. **fabulae:** for the meaning, see on 224.

556. **em:** "here," or, perhaps better, "listen." The logical object is the following sentence. For the etymology and use of *em,* see on 351. — **id** is used precisely as in 548.

557. **eius** is a monosyllable, as in 93.

559. **redducunt:** consult the dictionary under the classical form, *reduco.* — **aegrotum:** for the meaning, see on 193.

561. **coniugio liberali:** "marriage with a lady"; for the meaning of *liberalis,* cf. on 123.

562. **dein:** a monosyllable; see on *dehinc* (79). — **sese emersurum:** the verb is more commonly intransitive.

563 f. **non posse neque illum . . . neque me:** the pronouns are subjects of *posse. Non posse neque* means "can't not do so and so," *i.e.,* "can't help"; compare Cicero, *Ad. Fam.* 9. 14. 1, *non possum non confiteri.* Translate "but I think he can't help keeping this woman for good and all, and I can't help allowing it." Others prefer to understand *eum sese emergere* with *posse* and *posse* with *habere* and *perpeti.* They translate "but I think he can't escape from his troubles and that neither can he keep Glucerium permanently nor can I endure it."

Si. Qui scís ergo ístuc, nísi períclum féceris ?
Cr. At istúc períclum in fíliá fierí gravest.
Si. Nempe íncommóditas dénique húc omnís redit,
Si evéniat, quód di próhibeánt, discéssio.
At sí corrígitur, quót commóditatés, vide !
Princípio amíco filiúm restítueris,
Tibi génerum fírmum et fíliae ínveniés virum.
Cr. Quid istíc ? Si ita ístuc ánimum indúxti esse útile
Noló tibi úllum cómmodum ín me claúdier.
Si. Meritó te sémper máxumí fecí, Creme.
Cr. Sed quíd aïs ? *Si.* Quíd ? *Cr.* Qui scís eós nunc díscordáre intér se ?
Si. Ipsús mihi Dávos, qui íntumúst eorúm consíliis, díxit ;
Et ís mihi suádet núptiás quantúm queam út matúrem.
Num cénses fáceret, filiúm nisi scíret éadem haec vélle ?

565. periclum: "experiment." The word is a derivative of the verb which appears in the compound *ex-perior*, with the instrument suffix *-clo-;* for the latter, see on 131.

568. discessio: colloquial Latin makes more use of abstracts in *-io* than the formal language. The usual word in this sense is *divortium*.

570. restitueris: the future perfect is coupled with the future *invenies;* see on *ceperit* (213).

572. quid istic: "what in that case ⟨is one to say⟩?" It is a common formula, when the speaker is about to yield to his opponent in a dispute. Translate "Have your way." — **induxti**: for the form, see on *praescripsti* (151). For the phrase *animum inducere*, see the dictionary under *induco*.

573. in me is here virtually equivalent to *per me*. — **claudier**: for the form, see on *deludier* (203).

575. quid ais looks forward; see on 137.

576. ĕŏrum: for the prosody, see Introduction 19 end. — **consiliis**: for the case, see A. & G. 384, B. 192, Bu. 487, G. 359, H. & B. 362, H. 434, L. & M. 536.

578. censes is parenthetic.

Tute ádeo iam eíus verba aúdiés. [*Opens the door of his house, and calls.*] Heus, évocáte huc Dávom.
Atque éccum vídeo ipsúm forás exíre.

DAVOS	**SIMO**	**CREMES**
SERVOS	SENEX	SENEX

[*Enter Davos from Simo's house.*]

Da. [*To Simo.*] Ad te íbam. *Si.* Quíd namst?
Da. Cur úxor nón accérsitúr? Iam advésperáscit. *Si.* [*Apart to Cremes.*] Aúdin?
[*To Davos.*] Ego dúdum nón nil véritus súm, Dave, ábs te, né facerés idem,
Quod vólgus sérvorúm solét, dolís ut mé delúderes,

579. adeo: "too."

580. eccum: for the form and meaning, see on 532. — **foras** is the accusative of a noun **forae*, equivalent to *fores*, "door." The accusative of the end of motion, *foras*, "out of doors," and the locative ablative, *foris*, were the only cases of the word that survived.

ACT III SCENE 10

581. accersitur: for the meaning, see on 546. — **advesperascit**: the wedding procession started about sunset.

582. dudum: "a while ago"; *i.e.*, at the close of their last interview, in line 523. — **veritŭs sum**: the short ultima is probably due, not to the iambic law, which does not very often shorten the final syllable of a trisyllable, but to the weak pronunciation in early Latin of final *s* after a short vowel when the next word begins with a consonant. There is abundant evidence of this peculiarity outside of the dramatists, and in Plautus and Terence there are a number of passages where final syllables of this type have to be scanned short although the conditions of the iambic law are not fulfilled. In many other cases, as *patrĭs pudor* (262), *magĭs lubido* (308), either method of shortening or both of them may be involved.

583. volgus servorum: "the common run of slaves."

Proptérea quód amat fíliús. *Da.* Egon ístuc fácerem ? *Si.* Crédidi,
Idque ádeo métuens vós celávi, quód nunc dícam. *Da.* Quíd ? *Si.* Scies ;
Nam própemodum hábeo iám fidém. *Da.* Tandém cognósti quí siem ?
Si. Non fúerant núptiaé futúrae. *Da.* Quíd ? Non ? *Si.* Séd ea grátia
Simulávi, vós ut pértemptárem. *Da.* Quíd aïs ? *Si.* Síc res ést. *Da.* Vide !
Numquam ístuc quívi ego íntellégere. Váh, consílium cállidum !
Si. Hoc aúdi : ut hínc te intro íre iússi, oppórtune híc fit mi óbviam. *Da.* [*Aside, with genuine alarm.*] Hem,
Num nám perímus ? *Si.* Nárro huic, quaé tu dúdum nárrastí mihi.
Da. [*Aside.*] Quid nam aúdió ? *Si.* Gnatam út det óro, víxque id éxoro. *Da.* [*Aside ; but Simo hears and almost understands.*] Óccidi. *Si.* Hem,

584. **filius** : for the pyrrhic before the diaeresis, see Introduction 22. — **facerem** : for the mood, see on *ut advorser* (263). The tense is imperfect because Davos is talking of Simo's past expectations.

586. **qui** = *qualis*.

587. **fuerant futurae** : "was going to be." — **ea gratia** : for the meaning, see on 433.

588. **quid ais** looks backward ; see on 137. — **vide** : "Fancy that !"

589. **vah** : an interjection with a wide range of meaning. Here it expresses admiration.

590. **hic** : that Simo should mention Cremes in this connection is enough to arouse Davos' alarm. We need not assume that Davos has failed to see Cremes until now.

591. **perimus** is most naturally taken as a perfect, contracted from *periïmus*. — **dudum** : as in 582.

Quid díxti? *Da.* Óptume ínquam fáctum. *Si.* Núnc per húnc nullást mora.
Cr. Domúm modo íbo, ut ápparéntur dícam, atque húc renúntio. [*Exit right.*]
Si. Nunc te óro, Dáve, quóniam sólus mi éffecísti has núptias . . .
Da. [*Aside.*] Ego véro sólus! *Si.* . . . córrigeré mihi gnátum pórro enítere.
Da. Faciam hércle séduló. *Si.* Potés nunc, dum ánimus ínritátus est.
Da. Quiéscas. *Si.* Áge igitúr, ubi núnc est ípsus? *Da.* Mírum ní domist.
Si. Ibo ád eum atque éadem haec, tíbi quae díxi, dícam idem ílli. [*Exit into his house.*] *Da.* Núllus sum.
Quid caúsaest, quín hinc ín pistrínum récta próficiscár via?

593. **dixti**: for the hiatus after the word, see Introduction 20. — **optume**: Davos means that he had said just this one word, a word which is identical with *occidi* in initial vowel and rhythm. He now amplifies his remark to make it clearer to Simo.

594. **modo**: "merely, just"; so again in line 630. — **apparentur**: the subject is personal: the bride, her mother, and all others in the household who would take part in the wedding festivities. — **renuntio**: present for future; see on *fit* (244).

598. **quiescas**: the present subjunctive is used freely in colloquial Latin to express a command. We noted the negative form of the construction in line 205. — **mirum ni**, "doubtless," is a common colloquialism. The literal translation, "it's strange if . . . not . . . ," carries a suggestion of insolence that is not necessarily present in the Latin.

599. **idem**: for the meaning, see on 521. — **nullŭs sum**: for the weak final *s*, see on *veritus sum* (582). The phrase is colloquial, and means "I am done for."

600. **quid causaest, quin proficiscar**: "what reason is there why I should not go?" =

Nihil ést precí locí relíctum. Iám pertúrbavi ómnia:
Erúm fefélli; in núptiás coniéci erílem fílium;
Feci hódie ut fíerent, ínsperánte hoc átque invíto Pámpilo.
Em astútiás! Quod sí quiéssem, níl evénissét mali.

[*Pampilus appears at the door of Simo's house and looks about without seeing Davos.*]

Sed éccum vídeo ipsum. Óccidi.
Útinam mi ésset áliquid híc, quo núnc me praécipitém darem!

PAMPILUS ADULESCENS — DAVOS SERVOS

[*Pampilus closes the door and advances. Davos keeps out of his sight.*]

Pa. Úbi ille est scélus, qui pérdidít me? *Da.* [*Aside.*] Périi. *Pa.* Atque hóc confíteor iúre
Mi óbtigísse, quándoquidém tam inérs, tam núlli cónsilí sum.

"why shouldn't I go?" The mood of *proficiscar* is of the same nature as that of *credas* (499).

602. in nuptias conieci is intended to suggest the phrase *in vincula conicere*. — **erilem filium** = *eri filium*. Possessive adjectives are comparatively common in colloquial Latin; e.g., *paternus* = *patris*, *alienus*, "another's." Compare also the adjective *quoius* (763, etc.).

604. astutias: for the case, see on *em* (351); translate "There's cunning for you." — **quod si**: for the meaning, see on *quod* (258).

606. aliquid: "something"; *i.e.*, a sword, an abyss, a lake. — **quo** means "whither," *i.e.*, "on (into) which."

ACT III SCENE II

607. scelus, in the figurative sense of "scoundrel," is masculine. — **atque**: for the translation, see on 225.

608. nulli: adjectives whose genitive usually ends in *-ius*

Sérvon fórtunás meás me cómmisísse fúttili!
Ego prétium ob stúltitiám feró; sed inúltum númquam id aúferet.
Da. [*Aside.*] Posthác me incólumem sát sció fore, núnc si dévito hóc malum.
Pa. Nam quíd ego núnc dicám patrí? Negábon vélle mé, modo
Qui súm pollícitus dúceré? Qua fácie fácere id aúdeam?
Nec quíd me núnc faciám sció. *Da.* [*Aside.*] Nec mé quidem, atque íd ago sédulo.
Dicam áliquid me ínventúrum, ut huíc malo áliquam próducám moram. *Pa.* [*Catching sight of Davos.*] Oh!
Da. Vísus sum. *Pa.* Ého dum, bóne vir, quíd aïs? Víden me túis consíliis míserum
Ínpedítum esse? *Da.* Át iam expédiam. *Pa.* Expédies? *Da.* Cérte, Pámpile.

occasionally show the regular forms of the first and second declension in early Latin.

609. **commisisse**: for the mood, see on *adeon hominem esse* (245). — **futtili**: this characterization, supplied after the close of the sentence proper, has almost the force of an independent statement.

610. **inultum id auferet**: "get away with it."

611. **malum**: for the meaning, see on 179.

613. **ducere**: for the tense, see on 379. For the pyrrhic before the diaeresis, see Introduction 22.

614. **me**: an ablative of instrument; translate "with myself." This idiom is more common in colloquial Latin than the dative which we have noticed in *illi* (143). For the quantity of the *mĕ* before *quidem*, see on *sĭquidem* (465). — **id ago**: for the meaning, see on *agis* (186).

617. **inpeditum, expediam**: the derivation of the verbs *in-pedire* and *ex-pedire* from *pes*, "foot," was always present

Pa. Nempe út modo. *Da.* Ímmo mélius spéro. *Pa.* Oh, tíbi ego ut crédam, fúrcifer ?
Tu rem ínpedítam et pérditám restítuas ? Ém quo frétus sim,
Qui me hódie ex tránquillíssumá re cóniecísti in núptias !
Án non díxi esse hóc futúrum ? *Da.* Díxti. *Pa.* Quíd meritú's ? *Da.* Crucem.
Séd sine paúlulum ád me rédeam; iam áliquid díspiciam. *Pa.* Eí mihi,

to the consciousness of the Romans, even in passages where we have to use a more abstract expression. Here we have the full original force of the verbs; " I've got my foot in a snare," " I'll get you loose." The vaguer secondary use is illustrated by *rem inpeditam* (619).

618. **ut credam**: for the mood, see on *ut advorser* (263). — **furcifer**: " scoundrel," literally " fork-bearer." Slaves were often punished by being compelled to wear a fork-shaped wooden yoke, the prongs of which were bound to their hands.

619. **restituas** is in the same construction as *credam* (618). — **em quo fretus sim**: *em* is here equivalent to *vide*, as often (see on 351), and is followed by an indirect question.[1] For the short final syllable of *fretus*, see on *veritus sum* (582).

620. The words **ex tranquillisuma re coniecisti in** involve a metaphor from the sea, and the hearer will expect some such word as *scopulos*. Pampilus, however, substitutes what seems to him the most effective, because most terrible, climax of all. Compare the different suggestion of the verb *conicere* in line 602 (see the note on that passage).

621. **meritu's** = *meritus es;* for the form, see on *dictust* (102). For the translation, see on *commerui* (139).

622. **ad me**: for the meaning, compare *apud te* (408).

[1] So Bennett, *Syntax of Early Latin* I. 336. A subjunctive of characteristic would scarcely be possible here.

Quóm non hábeo spátium, ut dé te súmam súpplicium, út volo!
Námque hoc témpus praécavére míhi me, haud te úlciscí sinit. [*Exeunt into Simo's house.*]

623. habeo: for the mood, see on *quom videt* (242).

624. The context requires a verb like *cogit* to govern *praecavere*. Pampilus postpones his main verb till the end of the sentence, and then uses one that fits the second infinitive but not the first. The psychological process is similar to that involved in contamination (see on *quin dic*, 45).

ACTUS IV

Carinus ADULESCENS — **Pampilus** ADULESCENS — **Davos** SERVOS

[*Enter Carinus from the right.*]

Ca. Hóccinest crédibile aút memorábile,
Tánta vecórdia innáta quoiquam út siet,
Út malis gaúdeant átque ex incómmodis
Álteriús sua ut cómparent cómmoda ? Ah,
Ídnest verum ? Ímmo id est génus hominum péssumum, in

Act IV Scene i

625. hoccinest: for *hoccine*, see on 186. For the quantity of *ĕst*, see Introduction 19 end. Cretic words (—∪—) often have their final syllable shortened in Plautus' anapaests and occasionally in his dactyls. This one tetrameter is the only dactylic line in Terence, and he uses no anapaests at all. For the contrasting usage in iambic and trochaic rhythm, see on *veritus sum* (582); but compare *hoccinĕst* in iambic rhythm in line 236.—**memorabile**: "capable of being described."

626 ff. For the cretic tetrameters, see Introduction 28.

626. ut siet is a substantive clause of result in apposition with *hoccine* (625).

627. The subject of **gaudeant** is the same as the antecedent of *quoiquam*. Carinus shifts from a singular form of expression with *quisquam* "anyone" to a (nearly) equivalent plural expression. For the psychological process involved in such contamination, see on *quin dic* (45).

628. alterīus, like *ullīus*, etc., is regular except in dactylic verse, where it is impossible.

629. For the scansion of this line, see Introduction 28.—**verum**: "just."—**immo**: "no indeed!"

Dénegandó modo quís pudor paúlum adest;
Póst ubi témpus promíssa iam pérfici,
Túm coactí necessário se áperiunt.
Ét timent dénegare ét tamen rés premit.
Íbi tum eorum ínpudentíssuma orátiost:
'Quis tú 's? Quis mí 's? Cur méam tibi?
Heus, próxumús sum egomét mihi.'
At támen 'ubí fides?' sí roges,
638 a Nil púdet hic úbi opust; ílli ubi
638 b Nil ópus est, íbi veréntur.
Séd quid agam? Ádeamne ád eum et cúm eo iniúriam hánc expóstulem?
Íngerám mala múlta? Atque áliquis dícat 'níl promóveris.'

630. **modo**: "merely." The ultima here retains its original long quantity. — **quis** (= *quibus*) is the dative-ablative plural of the *o*-stem; contrast *quī* (= *quō*), which is the ablative singular of the *i*-stem. Translate the line "who are a little ashamed of just one thing, to say 'no.'"

635. Here Carinus drops the ponderous cretics and his lofty moralizing in general terms. The ingenuous omission of the substantive with *meam* amounts to admitting that all the fine talk has really been about — a girl. What verb is to be supplied in the third question?

636. **heus**: an interjection used normally to attract a person's attention, "Ho there!" Often, as in this passage, it interposes a protest; translate "Here!"

638. **hic** and **illi** are adverbs. With *illi* = *illi-c* as the locative adverb, compare *illo* (362) = *illo-c* = *illuc*. — **verentur**: "are scrupulous."

639. **expostulem**: "complain of."

640. **mala**: "insults." — **atque**: for the meaning, see on 225. — **dicat**: for the mood, see A. & G. 447, B. 280. 1, G. 257, H. & B. 517. 1, H. 552, 555, L. & M. 718. — **promoveris**: for the tense, see on *ceperit* (213); translate "accomplish."

Multúm! Moléstus cérte ei fúero atque ánimo mórem géssero.

[*Enter Pampilus and Davos from Simo's house.*]

Pa. Caríne, et me ét te inprúdens, nísi quid dí respíciunt, pérdidi.

Ca. [*With bitter irony.*] Ítane 'inprúdens'? Tándem invéntast caúsa. Sóluistí fidem.

Pa. Quíd 'tandem'? *Ca.* Étiam núnc me dúcere ístis díctis póstulas?

Pa. Quíd istuc ést? *Ca.* Postquám me amáre díxi, cónplacitást tibi.

Heú me míserum, quí tuom ánimum ex ánimo spéctaví meo!

Pa. Fálsu's. *Ca.* Nónne tíbi sat ésse hoc vísum sólidumst gaúdium,

Nísi me láctassés amántem et fálsa spé prodúceres?

641. **fuero** and **gessero** have the same temporal force as *promoveris* (640). — **animo** is virtually equivalent to *mihi*. Compare the common periphrasis with *animus*, as in Livy, 21. 22. 1, *ad sollicitandos principum animos*, which differs only in preposition and substantive from Livy, 21. 2. 7, *in sollicitandis gentibus*.

642. Pampilus hastens to make his confession as soon as he sees Carinus. — **respiciunt**: sc. *nos*.

643. **soluisti fidem**: "you have performed your promise." The compound *exsolvere* is more usual in this sense, but *solvere* very frequently means "pay," and is used with *fidem* as object in Ov., *Fast*. 1. 642, and elsewhere.

644. **ducere**: for the meaning, see on *duci* (180). — **postulas**: "expect."

645. **conplacitast**: this verb is usually active, but here it is deponent. The prefix is intensive.

646. **spectavi**: "judged." Carinus regrets that he should have thought Pampilus as honorable as himself.

648. **lactasses, produceres**: for the pluperfect subjunctive

Hábeas. *Pa.* Hábeam? Ah, néscis quántis ín malís vorsér miser,
Quantásque hic súis consíliis míhi conflávit sóllicitúdines
Meus cárnuféx. *Ca.* Quid istúc tam mírumst, dé te si éxemplúm capit?
Pa. Haud ístuc dícas, sí cognóris vél me vél amorém meum.
Ca. [*Ironically.*] Scio; cúm patre áltercásti dúdum, et ís nunc própterea tibi
Suscénset néc te quívit hódie cógere íllam ut dúceres.
Pa. Immo étiam (quó tu mínus scis aérumnás meas)
Haec núptiaé non ádparábantúr mihi;
Nec póstulábat núnc quisquam úxorém dare.
Ca. Scio; tú coáctus túa volúntate és. [*Turns away.*] *Pa.* Mane.

representing a future perfect and the imperfect representing a future from a past point of view, see on *abiret* (175).

649. **habeas**: the subjunctive expressing a command (see on *quiescas*, 598), like the imperative, is often weakened into an expression of permission or indifference. — **habeam**: for the mood, see on *essem* (282).

651. **carnufex**: for the meaning, see on 183.

652. **dicas, cognoris**: for the tenses, see on *sis*, *sentias* (310).

653. **altercasti**: the verb is usually deponent. Contrast *conplacitast* (645).

655. Translate "Worse yet! (and that's the reason you don't understand my troubles.)" *Immo* introduces a correction, as always. *Etiam* with *immo* is usually additory or intensive, and the phrase often gets from the context the unfavorable implication that it has here and in lines 673 and 708 below. In Plautus, *Rud.* 441, *immo etiam* means "better than that." The antecedent of *quo* (an ablative of cause or of degree of difference) is the new information promised by *immo etiam* and given in the next line. *Minus* is a strong negative, as in line 197.

656. **haec** = *hae*.

657. **postulabat**: as in 644.

Non dúm scis. *Ca.* Scío equidem íllam dúcturum ésse te.
Pa. Cur me énicás? Hoc aúdi: númquam déstitit
Instáre, ut dícerém me dúcturúm patri;
Suadére, oráre usque ádeo dónec pérpulit.
Ca. Quis homo ístuc? *Pa.* Dávos. *Ca.* Dávos? Quam ób rem? *Pa.* Néscio,
Nisi mí deos fúisse irátos, qui aúscultáverim.
Ca. Factúmst hoc, Dáve? *Da.* Fáctumst. *Ca.* Hém, quid aís, scelus?
At tíbi di dígnum fáctis éxitiúm duint!
Eho, díc mihi, si ómnes húnc coniéctum in núptias
Inimíci véllent, quód nisi hoc cónsiliúm darent?
Da. Decéptus sum, át non défetígatús. *Ca.* [*Ironically.*] Scio.
Da. Hac nón succéssit, ália adgrédiemúr via:
Nisi íd putás, quia prímo prócessít parum,
Non pósse iam ád salútem cónvorti hóc malum.
Pa. Immo étiam! Nám satis crédo, si ádvigiláveris,
Ex únis géminas míhi confícies núptias.
Da. Ego, Pámpile, hóc tibi pró servítio débeo,
Conári mánibus pédibus nóctisque ét dies,
Capitís períclum adíre, dúm prosím tibi;

660. enicas: "plague to death," a common colloquialism. The word is an intensive compound of *neco*, "kill."

664. nisi after *nescio* with ellipsis of *scio* is common in colloquial Latin; translate "except that."

666. duint is the subjunctive of *duo*, an early Latin variant of *do*, whose indicative occurs (in compounds) several times in Plautus.

670 f. successit and **processit** are both impersonal. Cf. *successisse* in Suetonius' *Life of Terence* 4, Introduction page 46, l. 5.

673. immo etiam: for the meaning, see on 655.

675. pro servitio: "as your slave"; literally "in virtue of my slavery."

Tuomst, sí quid praéter spem évenít, mi ignóscere.
Parúm succédit quód ago; at fácio sédulo.
Vel mélius túte réperi, mé missúm face.
Pa. Cupió; restítue quem á me accépistí locum.
Da. Faciam. *Pa.* Át iam hoc ópust. *Da.* Hem! — Séd
mané; crepuít a Glúcerio óstium.
Pa. Nihil ád te. *Da.* Quaéro. *Pa.* Hem, núncin démum?
Da. At iam hóc tibi ínventúm dabo.

MUSIS	PAMPILUS	CARINUS	DAVOS
ANCILLA	ADULESCENS	ADULESCENS	SERVOS

[*Enter Musis from Glucerium's house.*]
Mu. [*To Glucerium within.*] Iam ubi úbi erit, ínventúm tibí
curábo et mécum addúctum

680. vel, "or, if you like," introduces the alternative to *tuomst . . . ignoscere* (678). — **missum face** is somewhat stronger than *mitte* or *omitte*. Such periphrases are particularly common in colloquial Latin; compare *inventum dabo* (683) and *inventum curabo* (684). The original forms *face*, *dice*, and *duce* are occasionally used by Plautus and Terence. For the loss of the short final vowel, see on *intellextin* (201) and *poste* (509).

682. crepuit: the noise of an opening door is often referred to in the comedies as indicating that some one is about to come from a house. Compare Introduction page 29. The *i* of the third person singular perfect is often long in early Latin and occasionally in later poetry. It was originally short, but was sometimes lengthened under the influence of the first person.

683. nihil ad te: sc. *attinet*. — **quaero:** sc. *consilium*. — **nuncin:** *nunc* is from *num* (compare *tum*, *tunc* "then") and the demonstrative particle *ce*. For the change of *ce* to *ci* before the interrogative particle, see on *hoccine* (186).

ACT IV SCENE 2

684. ubi ubi, "wherever," is like *quisquis*, "whoever," *quoquo*, "whithersoever," *ut ut*, "however," etc. — **inventum**

Tuom Pámpilúm; modo tu, ánime mí, nolí te máceráre.
Pa. Musís. *Mu.* Quis ést? Ehem Pámpile, óptumé mihi te óffers. *Pa.* Quíd id est?
Mu. Oráre iússit, sí se amés, era, iám ut ad sése vénias;
Vidére aít te cúpere. *Pa.* [*Aside.*] Váh, perii! Hóc malum íntegráscit.
[*To Davos.*] Sicíne me atque íllam operá tuá nunc míseros sóllicitári!
Nam idcírcō accérsor, núptiás quod mi ápparári sénsit.
Ca. Quibus quídem quam fácile pótuerát quiésci, si híc quiésset!
Da. [*Aside to Carinus.*] Age, si híc non ínsanít satís sua spónte, instíga! *Mu.* Atque édepol

curabo: see on *missum face* (680).

685. **anime**: "sweetheart." — **te macerare**: a homely metaphor, which cannot be kept in English; the verb means "freshen salt meat by steeping it."

688. **vah** here expresses grief and anxiety. — **integrascit**: "begins again"; compare the common phrase *de integro*, "from the beginning, anew."

689. **sicine**: *sic* is from *si* (originally meaning "in this case, thus") and the demonstrative particle *ce* (cf. *illī* = *illīc*). For the change of *ce* to *ci-*, see on *hoccine* (186). With this word, compare *nuncin* (683).

691. **quibus**: the antecedent is *nuptias*. The ablative with *quiesci* is rare; it rests upon the analogy of the ablative with *vacare*. — **quiesci** is impersonal; translate "As to that, how easily we could have had peace!" — **hic** refers to Davos.

692. The seven sibilants suggest that Davos' ironical rebuke is spoken through the teeth. One rarely finds so marked a case of alliteration in Terence; he made very much less use of this rather cheap device than most other early Latin poets. By way of contrast, compare Ennius' hexameter (*Ann.* 109 Vahlen): *O Tite tute Tati tibi tanta, turanne, tulisti!* — **hic** refers to Pampilus.

692 f. Musis replies to Pampilus' remark two lines above.

Ea rés est, próptereáque núnc misera ín maerórest. *Pa.* Músis,
Per ómnis tíbi adiuró deós numquam éam me désertúrum,
Non, sí capiúndos míhi sciam ésse inimícos ómnis hómines.
Hanc mi éxpetívi; cóntigít; convéniunt móres. Váleant
Qui intér nos díscidiúm volúnt. Hanc nísi mors mi ádimet némo.
Mu. Resipísco. *Pa.* Nón Apóllinís magis vérum atque hóc respónsumst.
Si póterit fíeri, ut né patér per mé stetísse crédat,
Quo mínus haec fíerent núptiaé, voló; sed si íd non póterit,
Id fáciam, in próclivi quod ést, per mé stetísse ut crédat.
Quis vídeor? *Ca.* Míser, aeque átque egó. *Da.* Consílium quaéro. *Pa.* [*Ironically.*] Fórtis!

695. **omnis homines** is a large-sounding phrase, but very much easier for Pampilus to say than the definite *patrem* which the occasion really demands.

696. **contigit** is impersonal; translate "I won her." — **valeant** properly means "good health to those." The use of the second person as a formula of leave taking, "farewell!" is, however, often extended to the third person. Translate "good-by to those."

697. **nemo,** instead of *nihil,* shows that Pampilus has a definite individual in mind. Contrast *nil* (120) and note.

698. **resipisco**: Musis is a simple-hearted girl, and takes Pampilus' protestations at their face value. — **magis verum** is colloquial for *verius.* — **atque**: for the meaning "than," see A. & G. 384 Note 2, B. 341. 1 c, Bu. 1035, G. 643, H. & B. 307. 2 a, H. 516. 3, L. & M. 760.

699. **ut ne credat** is a purpose clause. — **stetisse**: "things have been blocked." Encouraged by Musis' reception of his vague promises, Pampilus now ventures to make them explicit.

702. **atque**: "as."

Scio, quíd conére. *Da.* Hoc égo tibí profécto efféctum réddam.
Pa. Iam hoc ópus est. *Da.* Quín iam habeó. *Ca.* Quid ést? *Da.* Huic, nón tibi hábeo; ne érres.
Ca. Sat hábeo. *Pa.* Quíd faciés? Cedó. *Da.* Dies híc mi ut sátis sit, véreor
Ad agéndum; né vocívom núnc me esse ád narrándum crédas.
Proinde hínc vos ámolíminí; nam mi ínpedímento éstis.
Pa. Ego hanc vísam. [*Exit into Glucerium's house.*] *Da.* Quíd tu? Quo hínc te agís? *Ca.* Verúm vis dícam? *Da.* Immo étiam

703. **effectum reddam**: for the idiom, see on *missum face* (680).

704. **quin**, "why not?" was so commonly used in rhetorical questions which amounted to emphatic assertions, that it came to be a corroborative particle, "really, indeed." — **ne erres**: a prohibition, "don't make any mistake."[1]

705. **cedō** here retains its long ultima; see on 150. Others assume that the ultima was always short in Terence's day, and read *cĕdŏ* before the diaeresis. — **ut** belongs with *vereor*.

706. **ne credas**: for the construction, see on *ne erres* (704). — **vocivom**: consult the dictionary under the classical form *vacuus*.

707. Under the circumstances, Davos' insolence serves to increase the young men's confidence in him.

708. **immo etiam**: the words go closely with the following line, and have the same unfavorable connotation as in line 655; translate "Worse yet!" or better, "That isn't the worst of it."[2]

[1] Most scholars consider this and *ne credas* (706) clauses of purpose; but Bennett, *Syntax of Early Latin* I. 168, classifies as prohibitive the closely similar clauses in Plautus, *Capt.* 186, *Merc.* 528, and *Mil.* 1422. Certainly the clause is more effective as a prohibition.

[2] If one translates "yes, of course," it is hard to see why Carinus doesn't tell his story. The same consideration makes it impossible to take the first part of line 709 as an aside.

Narrátiónis íncipít mi inítium! *Ca.* Quíd me fíet?
Da. Eho tu ínpudéns, non sátis habés, quod tíbi diéculam áddo,
Quantum huíc promóveo núptiás? *Ca.* Dave, át tamén . . . *Da.* Quid érgo?
Ca. Ut dúcam. *Da.* Rídiculum. *Ca.* [*Pointing to the right, in which direction his house is supposed to lie.*] Húc fac ád me vénias, sí quid póteris.
Da. Quid véniam? Nīl habeo. *Ca.* Át tamén, si quíd. *Da.* Age véniam, sí quid.
Ca. Domi éro. [*Exit right.*] *Da.* Tu, Músis, dum éxeó, parúmper ópperíre hic.
Mu. Quaprópter? *Da.* Íta factóst opús. *Mu.* Matúra. *Da.* Iam ínquam hic ádero. [*Exit into Glucerium's house.*]

MUSIS ANCILLA — DAVOS SERVOS

Mu. Nilne ésse próprium quoíquam! Dí, vostrám fidem!
Summúm bonum ésse eraé putávi hunc Pámpilum,

709. **incipit initium**: the verb is intransitive; translate "it's the beginning of your life history." The pleonasm is colloquial. This unsympathetic remark dissuades Carinus from telling his tale. — **me**: for the case, see on 614.

710. **dieculam**: the diminutive is colloquial.

711. **quantum**: "in so far as." — **promoveo**: "put off." Contrast the meaning of *promoveris* (640).

712. **ut ducam**: for *ut* introducing a wish, see on *modo ut possim* (409).[1]

713. **age**: "very well."

714. **exeo**: for the mood and tense, see on *proficiscor* (329).

ACT IV SCENE 3

716. **proprium**: "one's own"; hence, "constant, assured." — **di** is vocative. — **fidem**: for the case, see on 237.

[1] It is usual to consider this a command, whether independent (Bennett, *Syntax of Early Latin* I. 165) or dependent upon *fac* understood. The less

Amícum, amátorém, virum ín quovís loco
Parátum; vérum ex éo nunc mísera quém capit
Labórem! Fácile hic plús malíst quam illíc boni.
[*Enter Davos with the baby in his arms.*]
Sed Dávos éxit. Mí homo, quíd istuc óbsecrost?
Quo pórtas púerum? *Da.* Músis, núnc opus ést tua
Mihi ad hánc rem exprómpta málitia átque astútia.
Mu. Quid nam ínceptúru's? *Da.* [*Offering her the baby.*]
Áccipe á me hunc ócius
Atque ánte nóstram iánuam áppone. *Mu.* Óbsecro,
Humíne? *Da.* Ex ára hinc súme vérbenás tibi
Atque éas substérne. *Mu.* Quam ób rem id túte nón facis?
Da. Quia, sí forte ópus sit, ád erum iúrandúmst mihi

718. **loco**: "occasion."

720. **laborem**: the word often means "trouble." — **hic . . . illic**: "on this side of the account . . . on that"; *hic* refers to line 719, *illic* to lines 717 f.

721. Express the exact force of **istuc** in your translation.

723. **malitia**: "trickery." — **astutia**: "cunning." Davos is ironical, for Musis possesses neither quality.

724. **ocius**: "at once."

725. **appone**: here and in 729 the manuscripts favor the assimilated form, but in 763 they indicate *adposisti*. Of course so inconsistent an orthography does not represent the facts of the language. In actual speech the Romans seem always to have assimilated final consonants of verbal prefixes when that was possible.

726. **ara**: the altar of Apollo, god of ways and streets, which stood before the house. — **verbenas**: leafy boughs, with which the altar was decked. — **tibi**: dative of reference with *sume*, "help yourself to."

728 f. **quia . . . iurandumst — ut . . . possim**: each clause is an answer to Musis' question. One may answer the question "why?" equally well by a causal clause or by a purpose clause, and here Davos combines the two.

efficient attitude of mere wishing accords better with the usual character of lovers in the comedies.

Non áppposísse — ut líquido póssim. *Mu.* [*Ironically.*]
Intéllego;
Nova núnc relígio in te ístaec íncessít. Cedo.
Da. Move óciús te, ut quíd agam pórro intéllegas.
[*Musis lays the baby at Simo's door.*]
Pro Iúppitér! *Mu.* Quid est? *Da.* Spónsae páter
intérvenit.
Repúdio quód consílium prímum inténderam.
Mu. Nescío quid nárres. *Da.* Égo quoque hínc ab déxtera
Veníre me ádsimulábo. Tú ut subsérvias
Orátióni, utquómque opus sít, verbís vide. [*Exit left.*]
Mu. Ego quíd agas níhil intéllegó; sed sí quid est,
Quod méa opera ópus sit vóbis, út tu plús vides,
Manébo, né quod vóstrum rémorer cómmodum.

729. **apposisse**: in early Latin the perfect of *pono* (from **po-sino*) is *po-sīvi* (here contracted). The classical *posui* was formed to match the perfect passive *po-sĭtus sum* on the model of such pairs as *monui, monitus sum; do-mui, domitus sum;* etc. — **liquido**: "with a clear conscience."

730. **religio**: "scruple." — **cedo**: for form and meaning, see on 150.

731. **porro**, "further," is to be construed with *agam*.

732. **Iuppiter** is a vocative. For the use of *pro*, see on 237. — **sponsae pater**: *i.e.*, Cremes. — **intervenit**: "is coming in the midst ⟨of our preparations⟩."

733. **consilium primum**: what the original plan was we can only conjecture. Probably Davos meant to inform Simo that a baby had been laid at his door.

734. **dextera**: cf. *dextram* (289). The longer forms of this word are more common in early Latin than later. Cremes is coming from his house, which lies to the right. So Davos starts off in the opposite direction, goes around the block, and appears from the right as if he were following Cremes at some distance.

735. **ut subservias** depends on *vide*.

736. **utquomque** = *utcumque*. — **verbis**: ablative of means with *subservias*.

738. **quod**: accusative of respect.

CREMES SENEX MUSIS ANCILLA DAVOS SERVOS

[*Enter Cremes from the right, soliloquizing.*]

Cr. Revórtor, póstquam quae ópus fuére ad núptias
Gnataé parávi, ut iúbeam accérsi. [*Sees the baby.*] Séd quid hoc ?
Puer hérclest. Múlier, tú adposísti hunc ? *Mu.* [*Aside, looking to the left after Davos.*] Úbi illic est ?
Cr. Non míhi respóndes ? *Mu.* [*Aside.*] Núsquam est. Vaé miseraé mihi !
Relíquit mé homo atque ábiit.

[*Enter Davos from the right, soliloquizing.*]

Da. Dí, vostrám fidem,
Quid túrbaest ápud forúm ! Quid illi hóminum lítigant !
Tum annóna cárast. [*Aside.*] Quíd dicam áliud, néscio.
Mu. Cur tu óbsecro híc me sólam . . . ? *Da.* [*Feigns surprise at seeing the baby.*] Hem, quae haéc est fábula ?

ACT IV SCENE 4

740. revortor: as he promised in 594. — **quae opus fuere**: for the personal use, compare *quid opus facto esset* (490).

741. accersi: for the meaning, see on 546.

742 f. Musis is so confused by Davos' desertion that she doesn't even look at Cremes; and so, later on (839), Cremes declares that she didn't see him.

742. illic = *ille*.

745. quid hominum: i.e., *quot homines*, but more forcible by reason of the repetition of *quid* with the partitive genitive. — **illi**: the adverb. Several of the Athenian courts sat in or near the market.

746. annona carast: "prices are high."

747. cur tu me solam: Davos prevents her giving the secret away by interrupting before she has a chance to say *reliquisti*. — **fabula**: "farce." The antecedent of

Eho Músis, púer hic úndest? Quísve huc áttulit?
Mu. Satin sánu's, quí me id rógites? *Da.* Quem égo igitúr rogem,
Qui hic néminem álium vídeam? *Cr.* [*Aside.*] Míror, únde sit.
Da. Dictúra's quód rogo? [*Threatens Musis.*] *Mu.* Aú! *Da.* [*Whispers.*] Concéde ad déxteram.
Mu. Delíras; nón tute ípse. . .? *Da.* [*Aloud.*] Vérbum sí mihi
Unúm praetér quam quód te rógo faxís, cave!

haec is made clear in the next line.

749. **satin** is the colloquial form of *satis-ne;* for the loss of *s*, see on *censen* (256). *Satis* here means "quite," as it often does.

750. Davos seizes the opportunity to make Cremes believe that his presence has not been noticed.

751. Davos threatens Musis in order to convince Cremes that they are really enemies. Her exclamation of fear is precisely what he wants; but at the same time she draws away from him toward Cremes. Hence the whispered command that follows.

752. For a second time Davos' interruption is just in time to cut off a dangerous verb.

753. **faxīs** is an early Latin future, equivalent to *facies*.[1] The tense is conjugated in the same way as a present of the third conjugation. Historically the formation is parallel with the future in Greek (δείξω, etc.), which is in origin the subjunctive of an aorist (ἔδειξα, etc.). Oscan and Umbrian, two Italic dialects closely related to Latin, form their future in the same way. From the same (aorist) stem *fax-*, early Latin forms a subjunctive (with present force) *fax-im*, which is conjugated like *sim*, and was, like *sim*, originally an optative. Both formations are far less common

[1] Plautus seems to use the form in the sense of the future perfect somewhat more often than he does the regular future; but the future sense is also common.

Mu. Male dícis ? *Da.* [*Aloud.*] Úndest ? [*Whispers.*] Díc clare. *Mu.* Á nobís. *Da.* Hahae !
Mirúm vero, ínpudénter múlier sí facit
Meretríx ! *Cr.* [*Aside.*] Ab Ándriást haec, quántum intéllego.
Mu. Adeón vidémur vóbis ésse idónei,
In quíbus sic ínludátis ? *Cr.* [*Aside.*] Véni in témpore.
Da. Propera ádeo púerum tóllere hínc ab iánua.
[*Whispers.*] Mané ! Cave quóquam ex ístoc éxcessís loco !
Mu. Di te éradícent ! Íta me míseram térritas.
Da. Tibi égo dico án non ? *Mu.* Quíd vis ? *Da.* Át etiám rogas ?
Cedo, quóium púerum hic ádposísti ? [*Whispers.*] Díc mihi.

in Terence than in Plautus; of the two other examples in this play, *faxo* (854) is a future, while *excessīs* (760) is a subjunctive of *excedo*.

754. **male dicis** refers to Davos' threat in the preceding line. A more exact expression would be *comminaris*.

755. **mirum** is, of course, ironical.

756. **meretrix**: Davos uses the harsh and undeserved epithet for the double purpose of letting Cremes know who Musis is, and of angering Musis into a defense of her mistress. — **quantum**: for the meaning, see on 207.

757. **vobis** includes Pampilus, who has given what excuse there is for Davos' cruel taunt.

758. **in quibus**: *inludo* is followed by *in* and the ablative only here. The regular construction in Terence is the accusative with or without *in*. Later the dative became usual.

759. **adeo**: for the force of the word, see on 162.

760. **manē, cavĕ**: the use of the full or the shortened forms of iambic words was optional with the poets. — **excessīs**: for the form, see on *faxis* (753).

761. **eradicent,** "tear up by the roots," is confined to colloquial Latin.

763. **quoium** is the accu-

Mu. Tu néscis? *Da.* [*Whispers.*] Mítte id quód sció; dic quód rogo.
Mu. Vostrí. *Da.* Quoius nóstri? *Mu.* Pámpili. *Cr.* [*Aside.*] Hém! *Da.* Quid? Pámpili?
Mu. Eho, an nón est? *Cr.* [*Aside.*] Récte ego sémper fúgi has núptias.
Da. O fácinus ánimum advórtendúm! *Mu.* Quid clámitas?
Da. Quemne égo heri vídi ad vós adférri vésperi?
Mu. O hóminem audácem! *Da.* Vérum; vídi Cántaram
Suffárcinátam. *Mu.* Dís pol hábeo grátiam,

sative case of *quoius* in its original use as a possessive adjective like *meus*. The original genitive of *qui* and *quis* was *quois* (see on *eius*, 93), and the classical use of *quoius* (later *cuius*) is due to a contamination of the possessive adjective and the original genitive. The adjective use of *quoius* (*cuius*) is frequent in early Latin and appears occasionally in the later colloquial language.

765. **vostri** is the genitive of the possessive. Although Terence probably had no definite substantive in mind, we need one in English; translate "your master's." — **quoius** is the genitive of the interrogative. For the pronunciation, see on *eius* (93). Translate *quoius nostri* freely "which one of our masters?"

766. **eho, an**: for the force of the two words, see on 500. — **semper**: but compare 100. The inconsistency is a sound bit of psychology.

767. **animum advortendum**: for the construction, see on 156.

768. **quemne** = *isne est puer quem;* i.e., *quem* is a relative referring to *puerum*, which is understood (from 763) with *Pampili* in line 765. Translate "the one whom . . . ?"

769. **O hominem**: for the hiatus, see Introduction 20. — **verum**: the subject is Davos' last remark. The omission of the copula is common.

770. **suffarcinatam**: the verb *farcio* and its derivative *farcino* mean "stuff," as one does a pillow. The prefix *sub* here means virtually "under her clothes." Translate "carrying something under her cloak." Davos hopes by shameless lying

Quom in páriundo áliquot ádfuérunt líberae.
Da. Ne illa íllum haud nóvit, quóius caúsa haec íncipit:
'Cremés si púerum pósitum ante aédis víderit,
Suam gnátam nón dabít.' Tanto hércle mágis dabit.
Cr. [*Aside.*] Non hércle fáciet. *Da.* Núnc adeo, út tu sís sciens,
Nisi púerum tóllis, iám ego hunc ín mediám viam
Provóluam téque ibídem pérvoluam ín luto.
Mu. Tu pól homo nón es sóbriús. *Da.* Fallácia
Alia áliam trúdit. Iám susúrrari aúdio,
Civem Átticam ésse hanc. *Cr.* [*Aside.*] Hém. *Da.* 'Coáctus légibus
Eam uxórem dúcet.' *Mu.* Eho, óbsecro, án non cívis est?
Cr. [*Aside.*] Ioculárium ín malum ínsciéns paene íncidi.

to get an emphatic statement of the truth from Musis.

771. **adfuerunt**: for the mood, see on *impetro* (422). — **liberae**: the testimony of slaves was worthless.

772. **ne**: for the meaning, see on 324. — **illum**: *i.e.*, Cremes.

773 f. Davos indicates by his tone that he is quoting Glucerium and her women; compare the remarks on μίμησις in the note on 151 ff.

775. **nunc adeo**: "now besides"; translate "and now." — **sis sciens**: as in line 508.

777. **pérvoluam**: quadrisyllables of this type (— ∪ ∪ ∪) are frequently accented on the first syllable in Terence (cf. on *bénefici*, 44). Here the accentuation of the prefix is favored by the contrast with *provoluam*.

779. **trudit**: "treads on the heels of."

780. **coactus legibus**: on the law referred to, see on *civem Atticam esse hunc* (221).

781. With Musis' full conviction that her mistress is a citizen, compare Davos' overshrewd doubts (220, 225).

782. **iocularium**: a free use of adjectives in *-arius* is characteristic of colloquial Latin as one finds it in Plautus and elsewhere. Terence uses them rather rarely. — **malum** here means "scrape."

Da. Quis hic lóquitur? Ó Cremé, per témpus ádvenis.
Auscúlta. *Cr.* Audívi iam ómnia.. *Da.* [*With feigned surprise.*] Án tu haec ómnia?
Cr. Audívi, inquam, á princípio. *Da.* Audístin, óbsecro? Em
Scelera. Hánc iam opórtet ín cruciátum hinc ábripi.
[*To Musis.*] Hic est ílle; nón te crédas Dávom lúdere.
Mu. Me míseram! Níl pol fálsi díxi, mí senex.
Cr. Novi ómnem rem. Ést Simo íntus? *Da.* Ést.
[*Exit Cremes into Simo's house. Davos, delighted at his success, attempts to embrace Musis.*]
Mu. Ne me áttigas,
Sceléste. Sí pol Glúcerió non ómnia haec . . .
Da. Eho inépta, néscis quíd sit áctum? *Mu.* Quí sciam?
Da. Hic sócer est. Álio pácto haud póterat fíeri,

783. **Creme**: for the form, see on 247.

784. **an**: here *an* alone expresses as much as *eho*, *an* in 500 and 766. This question of surprise is very near to the absurd question with *an* in classical Latin; on which see A. & G. 335 b, Bu. 368, G. 457. 1, H. & B. 236, L. & M. 702.

785 f. **em scelera**: for the accusative, see on *em* (351). For the translation, see on *astutias* (604).

787. **ille**: *i.e.*, the man we have been talking of; translate "that gentleman." — **credas**: a prohibitive subjunctive with *non;* compare *neque dicas* (205).[1] See Bennett, *Syntax of Early Latin* I. 170.

789. **attigas** is an early Latin variant of *attingas.*

790. **pol** belongs logically in the main clause; but Latin oaths are often put in a subordinate clause, especially in case this precedes the main clause.

791. **qui**: for the form and meaning, see on 53. — **sciam**: for the mood, see on *quid credas* (499).

792. **fieri**: the antepenult of this form is long only at the end of a verse.

[1] The context will not permit so mild a phrase as "you should not."

Ut scíret haéc quae vólumus. *Mu.* Hém, praedíceres.
Da. Paulum ínterésse cénses, éx animo ómnia,
Ut fért natúra, fácias án de indústria ?

CRITO SENEX — MUSIS ANCILLA — DAVOS SERVOS

[*Enter Crito from the left.*]
Cr. In hác habitásse plátea díctumst Crúsidem,
Quae sése inhonéste optávit párere hic dítias

793. praediceres: "you should have told." For the mood, see A. & G. 439 b, Bu. 769, G. 272. 3, H. & B. 512 b, H. 559. 6.

794 f. Davos means to say that Musis was not a skillful enough actor to help him carry through the farce he had planned for Cremes' benefit. His only chance of getting the accents of sincerity from her was to frighten her into telling the truth.

794. ex animo: "from the heart."

795. de industria: "by an effort," and, in this case, the effort would have been quite obvious if Musis had been trying to play a part.

ACT IV SCENE 5

As Crito wears the cloak and hat of a traveler, and as he enters from the left, the spectators know at once that he has come from abroad. His first lines inform them that he is the nearest living relative of Crusis, Glucerium's reputed sister. It was he, then, whose neglect drove the poor girl from home (71 f.). His smug condemnation of her course is not the more agreeable because it is so perfectly true to life.

796. plătĕă: Greek πλατεῖα, "street," keeps its long penult in formal Latin *platēa*. In colloquial Latin, however, the *e* was shortened, since it stood before a vowel, and the accent receded to the antepenult.

797. ditias: Terence never uses the full form *divitiae*. Between like vowels *v* was lost in rapid pronunciation and then the two vowels contracted; hence we have *sīs* for *si vis*, *lātrina* for *lavatrina*, etc.

Potiús quam in pátria honéste paúper víveret.
Eius mórte ea ád me lége rédierúnt bona.
Sed quós percónter vídeo. Sáluete. *Mu.* Óbsecro,
Quem vídeo? Estne híc Critó sobrínus Crúsidis?
Is ést. *Cr.* O Músis, sálue! *Mu.* Sáluos sís, Crito.
Cr. Itan Crúsis, hém? *Mu.* Nos quídem pol míseras pérdidit.
Cr. Quid vós? Quo pácto hic? Sátine récte? *Mu.* Nósne? Sic
Ut químus, áiunt, quándo ut vólumus nón licet.
Cr. Quid Glúceriúm? Iam hic súos paréntis répperit?
Mu. Utinam! *Cr.* Án non dum étiam? Haud aúspicáto huc áppuli;
Nam pól, si id scíssem, númquam huc tétulissém pedem.
Sempér enim díctast ésse haec átque habitást soror;
Quae illíus fuérunt, póssidét. Nunc me hóspitem

798. viveret: for the mood, see on *sinat* (396).

799. eius is monosyllabic. — **redierunt**: "reverted"; Crusis, then, had left no will. Crito has no foolish scruples about tainted money. This line adequately explains Crito's arrival just at this time; the poet cannot justly be criticized for making a mere coincidence furnish the solution of the plot.[1]

803. itan Crusis, hem: "So Crusis, eh?" Crito avoids the ill omen of saying *mortua est.* The question may still be heard at any funeral, and the proper reply is the one Musis gives, "A crushing blow for us!"

804. hic is the adverb. — **sic**: "so, so."

805. aiunt: "the saying is."

807. an is used as in 784. — **auspicato**: for the case, see on *optato* (533). — **appuli**: *appello,* with or without *navem,* means "put in to shore, make harbor."

808. tetulissem: the early Latin reduplicated perfect of *fero* is much less common in Terence than in Plautus.

810. illius: for the dissyllabic pronunciation, see on *eius* (93). — **hospitem** here means "for-

[1] Legrand, *Daos* 394, takes the opposite view.

Litís sequí, quam hic míhi sit fácile atque útile,
Aliórum exémpla cómmonént. Simul árbitror,
Iam aliquem ésse amícum et défensórem ei; nám fere
Grandícula iám proféctast íllinc; clámitent
Me súcopántam, herédítátem pérsequi
Mendícum. Tum ípsam déspoliáre nón lubet.
Da. O óptume hóspes! *Mu.* Pól, Crito, ántiquom óbtines.
Cr. Duc me ád eam, quándo huc véni, ut vídeam. *Mu.* Máxume. [*Exeunt into Glucerium's house.*]
Da. Sequar hós; me nólo in témpore hóc videát senex. [*Exit into Glucerium's house.*]

eigner." Crito's legal claim to the estate was still valid, since Glucerium was not really Crusis' sister. It would, however, be necessary to prove that fact in a court of law, and a foreigner had a poor chance of convincing an Athenian jury.

811. **litis sequi,** "go to law," is a literal translation of Greek *δίκην διώκειν*. — **hic** is the adverb.

814. **grandicula**: the colloquial diminutive may be rendered "in her teens." — **illinc**: *i.e.*, from Andros.

815. **sucopantam**: the classical form would be *sycophantes* (Gk. *συκοφάντης*), but our dictionaries give *sycophanta*.

816. The ease with which one can make a virtue of necessity is a chief reason for the good reputation which such people as Crito usually enjoy. Musis is genuinely impressed by his generosity. Davos, however, is hardly the man to attribute better motives than the facts warrant. His commendation is a bit of ironical flattery.

817. **O optume**: for the hiatus, see Introduction 20. — **antiquom**: "the good old way"; virtue of every sort is characteristic of the "good old days," which always lie some fifty or seventy-five years in the past.

818. **maxume**: "by all means."

ACTUS V

CREMES SENEX   SIMO SENEX

[*Enter Cremes and Simo from Simo's house.*]

Cr. Sátis iam sátis, Simó, spectáta ergá te amícitiást mea;
Sátis perı̆cli incépi adíre. Orándi iám finém face.
Dúm studeo óbsequí tibi, paéne inlúsi vítam fíliae.
Si. Ímmo enim núnc quom máxume ábs te póstulo átque oró, Cremes,
Út benefícium vérbis ínitum dúdum núnc re cómprobes.
Cr. Víde quam iníquos sís prae stúdio. Dúm id effícias quód cupis,
Néque modúm benígnitátis néque quid me óres cógitas;
Nám si cógités, remíttas iám me oneráre iniúriis.

ACT V SCENE I

821. face: for the form, see on 680.

822. vitam: for the case, see on *in quibus* (758).

823. immo enim: *enim* is corroborative; translate "why, no!" — **nunc quom maxume**: this common phrase means "now as much as ever." The expression must originally have been somewhat fuller, but it is impossible to determine just what has been omitted; perhaps we should supply *ita ut* as is suggested by Cicero, *Ad Quint. Frat.* 2. 4. 6 (2. 6. 6): *domus celebratur ita ut cum maxime.*

824. An antithesis between words and deeds is much more common in Greek than in Latin; no doubt Menander employed it here. — **dudum** is used as in 582.

825. prae sometimes has a causal force in a negative sentence, "in view of, from."

826. modum: "the limits."

827. remittas: "cease." — **iniuriis**: "unjust demands."

Si. Quíbus? *Cr.* At rógitas? Pérpulísti me, út homini ádulescéntulo
Ín alio óccupáto amóre, abhórrenti áb re uxória,
Fíliam út darem ín sedítionem átque in incértas núptias,
Eíus labóre atque eíus dolóre gnáto ut médicarér tuo.
Ímpetrásti; incépi, dúm res tétulit. Núnc non fért; feras.
Íllam hinc cívem esse áiunt; púer est nátus; nós missós face.
Si. Pér ego té deos óro, ut ne íllis ánimum indúcas crédere,
Quíbus id máxume útilést, illum ésse quám detérrumum.
Núptiárum grátia haéc sunt ficta atque íncepta ómnia.
Úbi ea caúsa, quam ób rem haec fáciunt, érit adémpta his, désinent.
Cr. Érras; cúm Davo égomet vídi iúrgantem áncillám. *Si.* [*Ironically.*] Scio. *Cr.* At
Véro vóltu, quom íbi me adésse neúter túm praesénserat.
Si. Crédo, et íd factúras Dávos dúdum praédixít mihi;
Ét nescío qui id tíbi sum oblítus hódie, ac vólui, dícere.

828. perpulisti: Cremes had once renewed his consent (572 f.).

830. ut is merely a repetition of *ut* in 828. For its position, see on *ut* (160). — **incertas**: because, if Glucerium is a citizen, Pampilus would have been compelled to divorce Pilumena and marry Glucerium.

831. labore: for the meaning, see on 720.

832. tetulit: for the form, see on 808. — **feras**: for the mood, see on *quiescas* (598).

833. hinc has the same meaning as in 221. — **missos face**: for the phrase, see on 680.

834. per . . . oro: the order is the same as in 289.

835. illum: *i.e.*, Pampilus.

840. praedixit: *i.e.*, in 507.

841. nescio qui: "somehow." — **ac** connects contrasting ideas as *atque* often does; see on 225.

Davos	Cremes	Simo	Dromo
SERVOS	SENEX	SENEX	LORARIUS

[*Enter Davos from Glucerium's house. He doesn't see Cremes and Simo for a moment.*]

Da. [*To those within.*] Ánimo núnciam ótióso esse ímpero . . . *Cr.* Ém Davóm tibi !
Si. Únde egréditur ? *Da.* . . . méo praesídio atque hóspitís. *Si.* Quid illúd malist ?
Da. Égo commódiorem hóminem, advéntum, témpus nón vidí. *Si.* Scelus,
Quém nam hic laúdat ? *Da.* Ómnis rés est iam ín vadó. *Si.* Cesso ádloqui ?

[*Davos sees Cremes and Simo.*]

Da. [*Aside.*] Érus est. Quíd agam ? *Si.* O sálue, bóne vir. *Da.* [*Feigning surprise.*] Éhem Simo ! Ó nostér Cremes !
Ómnia ápparáta iám sunt íntus. *Si.* [*Ironically.*] Cúrastí probe.
Da. Úbi volés, accérse. *Si.* [*Ironically.*] Béne sane ; íd enim véro hinc núnc abest.
[*Severely.*] Étiam tu hóc respónde : quíd istic tíbi negótist ? *Da.* Míhin ? *Si.* Ita.

Act V Scene 2

842. esse: *impero* is used with a passive or deponent infinitive at all periods of the language. With *esse* it is rare.

844. scelus is used as in 317.

845. vado: "shallow water." For the figure, compare 480.

846. noster may be freely rendered "my dear."

848. accerse: for the meaning, see on 546. — **bene sane**: *sane* strengthens *bene;* translate "very fine !" — **id** refers to *accerse*. — **hinc**: "from (to) the present situation."

849. etiam goes with *hoc;* "this too." Davos has explained one factor in the situation; now he may clear up another. Others prefer to take *etiam* with the imperative. — **ita**: "yes."

Da. Míhin? *Si.* Tibi érgo. *Da.* Egó modo íntro ií. *Si.* Quasi quám dudúm rogem.
Da. Cúm tuo gnáto una. *Si.* Ánne est íntus Pámpilús? Crucióг miser!
Ého, non tú dixti ésse intér eos ínimicítias, cárnufex?
Da. Súnt. *Si.* Cur ígitur híc est? *Cr.* Quíd illum cénses? Cúm illa lítigat.
Da. Ímmo véro indígnum, Crémes, iam fácinus fáxo ex me aúdias.
Néscio quí senéx modo vénit (éllum) cónfidéns, catus.
Quóm faciém videás, vidétur ésse quántivís preti;
Trístis véritás inést in vóltu atque ín verbís fides.

850. ergo = *quidem*. — **ego modo intro ii**: "I just (*i.e.*, only) went in." Davos is talking under compulsion, and he doesn't intend his words to give any information. Simo, however, chooses to take *modo* in its temporal sense, "just now."

851. By this time Simo's anger is pretty evident and the slave can think of no better plan than to turn it away from himself upon his young master.

852. intér eos: the prepositional phrase is accented as a single word; see on *apud me* (36), and Introduction 18.

853. illum: sc. *hic esse*, if *quid* is the adverb "why," or *facere*, if *quid* is the pronoun.

854. faxo: for the form, see on *faxis* (753).

855 ff. Davos means his description to be complimentary. He has recognized in Crito a brother artist; in particular, he sees the cash value of Crito's long face and solemn ways.

855. ellum is a combination of *em* and *illum*, with loss of the initial vowel of the second word, as in *exprobratiost* (44), etc. For the case of the pronoun, see on *em* (351). In use, *ellum* stands to *eccum* (see on 532) as *ille* stands to *hic*. Here it is accompanied by a gesture toward Glucerium's house; translate "he's in there." — **confidens**, "cheeky," and **catus**, "sharp," are both slang; the latter is a Sabine word.

856. quantivis preti: "worth any sum you please."

857. tristis: we might render it by "austere," if we could

Si. Quíd nam adpórtas? *Da.* Níl equidém, nisi quód illum audívi dícere.
Si. Quíd aït tándem? *Da.* Glúceriúm se scíre cívem esse Átticam. *Si.* Hem!
[*Simo opens the door of his house and shouts.*]
Drómo! Dromó! *Da.* Quid ést? *Si.* Dromo! *Da.* Aúdi. *Si.* Vérbum si áddiderís . . . ! Dromo!
Da. Audi óbsecró!
[*Enter Dromo from Simo's house.*]
Dr. Quid vís? *Si.* Sublímem hunc íntro rápe, quantúm potest.
Dr. Quem? *Si.* Dávom. *Da.* Quam ób rem? *Si.* Quía lubét. Rape, ínquam. *Da.* Quíd fecí? *Si.* Rape.
Da. Si quícquam invénies mé mentítum, occíditó. *Si.* Nihil aúdio.
Egó iam té commótum réddam. *Da.* Támen etsi hóc verúmst? *Si.* Tamen.
[*To Dromo.*] Cura ádservándum vínctum. Atque aúdin? Quádrupedém constríngito.
Age núnciam! [*Dromo carries Davos off.*] Égo pol hódie, sí vivó, tibi
Osténdam, erúm quid sít perícli fállere,

imagine Davos using such a word; translate "long-faced." Others understand the word to mean "sober, earnest."

860. Dromŏ, Dromō: for the quantity of the ultima, see on *manē, cavĕ* (760).

861. sublimem: English idiom requires us to make a coördinate clause out of this word, "up with him." — **quantum potest** is an idiomatic expression meaning "as quickly as possible."

862. quia lubet: fairly in accord with Davos' prophecy in 213.

864. commotum reddam: for the periphrasis, see on *missum face* (680).

865. quadrupedem constringito: "bind him hands to feet."

Et illí patrem. *Cr.* Áh, ne saévi tánto opere. *Si.* Óh, Cremes,
Pietátem gnáti! Nónne té miserét mei?
Tantúm labórem cápere ob tálem fílium!
[*Calls at the door of Glucerium's house.*]
Age Pámpile! Éxi Pámpile! Écquid té pudet?

PAMPILUS ADULESCENS — SIMO SENEX — CREMES SENEX

[*Enter Pampilus from Glucerium's house.*]
Pa. Quis mé volt? [*Aside.*] Périi, páter est. *Si.* Quíd aïs, ómnium . . .? *Cr.* Ah,
Rem pótius ípsam díc ac mítte mále loqui.
Si. [*To Cremes.*] Quasi quícquam in húnc iam grávius díci póssiet.
[*To Pampilus.*] Ain tándem? Cívis Glúceriúmst? *Pa.* Ita praédicant.
Si. [*To Cremes.*] 'Ita praédicánt'? O ingéntem cónfidéntiam!
Num cógitát quid dícat? Núm factí piget?
Vide! Num éius cólor pudóris sígnum usquam índicat?
Adeo ínpoténti esse ánimo, ut praéter cívium

868. illi: *i.e.*, Pampilus. — **patrem** corresponds to *erum;* what is to be supplied?

870. tantum laborem capere: English does not need a subject any more than Latin does.

ACT V SCENE 3

872. quid ais refers forward to Simo's question in 875.

873. mitte has the same meaning as *remittas* in 827.

874. possiet: for the form, see on *siet* (234).

875. ain = *aisne.*

876. O ingentem is probably to be pronounced *Ŏ ĭngéntem;* compare Introduction 20. — **confidentiam:** for the meaning, see on *confidens* (855).

879. inpotenti: "without self-control."

Morem átque légem et súi volúntatém patris
Tamen hánc habére cúpiat cúm summó probro !
Pa. Me míserum ! *Si.* Hem, módone id démum sénsti, Pámpile ?
Olim ístuc, ólim, quom íta animum índuxtí tuom,
Quod cúperes áliquo pácto effíciundúm tibi,
Eodém die ístuc vérbum vére in te áccidit.
Sed quíd ego ? Cúr me excrúcio ? Cúr me mácero ?
Cur méam senéctutem huíus sollícito améntia ?
An ut pro huíus peccátis égo supplícium súfferam ?
Immo hábeat, váleat, vívat cum ílla. *Pa.* Mí pater !
Si. Quid 'mí patér' ? Quasi tu húius índigeás patris.
Domus, úxor, líberi ínventi ínvitó patre;
Addúcti qui íllam hinc cívem dícant. Víceris.
Pa. Patér, licétne paúca ? *Si.* Quíd dicés mihi ?
Cr. Tamén, Simo, aúdi. *Si.* Ego aúdiám ? Quid ego aúdiam,
Cremés ? *Cr.* At tándem dícat. *Si.* Áge dicát, sino.
Pa. Égo me amáre hanc fáteor; si íd peccárest, fáteor íd quoque.

882. modo demum: "just now for the first time." — **sensti**: for the form, see on *praescripsti* (151).

883. olim is used as in 545. — **ita** is explained by the next line.

885. ĕŏdem: for the prosody, see Introduction 19 end. — **accidit**: "applied to, suited."

887. huius: for the pronunciation, see on *eius* (93). So again in the next line.

889. valeat: for the meaning, see on *valeant* (696).

892. hinc has the same force as in 221. — **viceris**: the perfect subjunctive is far less common than the present in positive commands, although it is frequently used in prohibitions. Others prefer to regard *viceris* as a future perfect.

893. pauca: what infinitive is to be supplied ?

896. hanc: a gesture makes it clear that the word refers to Glucerium. — The antecedent of the second **id** is *peccare*.

Tíbi, patér, me dédo; quídvis óneris ínpone, ímpera.
Vís me uxórem dúcere, hánc amíttere? Út poteró, feram.
Hóc modo te óbsecro, út ne crédas á me adlégatum húnc senem.
Síne me expúrgem atque íllum huc córam addúcam.
Si. Addúcas? *Pa.* Síne, pater.
Cr. Aéquom póstulát; da véniam. *Pa.* Síne te hoc éxorém.
Si. Sino.
[*Exit Pampilus into Glucerium's house.*]
Quídvis cúpio, dúm ne ab hóc me fálli cómperiár, Cremes.
Cr. Pró peccáto mágno paúlum súpplicí satis ést patri.

Crito	Cremes	Simo	Pampilus
senex	senex	senex	adulescens

[*Enter Pampilus and Crito from Glucerium's house.*]
Cri. [*To Pampilus.*] Mítte oráre. Una hárum quaévis caúsa me út faciám monet,
Vél tu vél quod vérumst vél quod ípsi cúpio Glúcerio.

898. **amittere** = *dimittere.* — **feram**: this is not a repetition of Pampilus' foolhardiness in promising to marry Pilumena (420). He knows now that Glucerium's citizenship can be established, and even his father cannot get him away from her. It is perfectly safe to promise obedience.

899. **adlegatum** = *subornatum.*

900. **adducas** is a mere echo of *adducam.* Compare *essem* (282) and *habeam* (649).

901. **veniam**: "permission."

902. **comperiar**: the verb is usually active.

Act V Scene 4

904. **mitte** has the same meaning as in 873.

905. **cupio**: "wish well to." If it were not for his habit of putting the best foot forward, Crito might add, *vel Crusidis bona* (cf. 799); for if he establishes Glucerium's Attic citizenship, there will be no further doubt that he is Crusis' heir.

Cre. [*Astonished.*] Ándrium égo Critónem vídeo? Cérte ist. *Cri.* Sáluos sís, Cremes.
Cre. Quíd tu Athénas ínsoléns? *Cri.* Evénit. Séd hicinést Simo?
Cre. Híc. *Cri.* Simó, men quaéris? *Si.* [*Rudely.*] Ého tu, Glúcerium hínc civem ésse aïs?
Cri. Tú negás? *Si.* Itan húc parátus ádvenis? *Cri.* Quá de ré? *Si.* Rogas?
Túne inpúne haec fácias? Túne hic hómines áduléscéntulos
Ínperítos rérum, edúctos líbere, ín fraudem ínlicis?
Sóllicitándo et póllicitándo eorum ánimos láctas? *Cri.* Sánun es?
Si. Ác meretríciós amóres núptiís conglútinas?
Pa. [*Aside.*] Périi, métuo ut súbstet hóspes. *Cre.* Sí, Simo, húnc norís satis,
Nón ita árbitrére; bónus est híc vir. *Si.* Híc vir sít bonus?

906. **ist** = *is est;* for the form, see on *dictust* (102).

907. The case of **Athenas** shows that we are to supply a verb of motion. — **insolens**: in its original sense; the word consists of the negative prefix *in-* and the present participle of *soleo*. — **evenit**: a man of Crito's stamp comes to be good at hedging. — **hicinest** = *hic*(*e*)-*ne est;* cf. *hoccinest* (236).

908. **eho**: for the meaning, see on 184. — **hinc** has the same meaning as in 221.

909. **advenīs**: for the quantity of the ultima, see Introduction 19 end.

910. **facias**: for the mood, see on *eine ego ut advorser* (263).

911. **libere**: for the meaning, see on *liberali* (123).

912. **sanun** = *sanus-ne*.

914. **ut substet**: "won't stand for it."

914 f. **noris, arbitrere**: for the tenses, see on *sis, sentias* (310). There is another example in 918.

915. **bonus est hic vir**: Crito has an excellent reputation; cf. on 816. — **sit**: for the mood, see on *eine ego ut advorser* (263).

Ítane adtémperáte evénit, hódie in ípsis núptiis
Út veníret, ánte númquam? [*Ironically.*] Est véro huic crédundúm, Cremes.
Pa. [*Aside.*] Ní metuám patrem, hábeo pro ílla re íllum quód moneám probe.
Si. Súcopánta. *Cri.* Hem! *Cre.* Síc, Crito, ést hic; mítte. *Cri.* Vídeat quí siet.
Sí mihi pérget quaé volt dícere, éa quae nón volt aúdiet.
Égo istaec móveo aut cúro? Nón tu túom malum aéquo animó feras?
Nam égo quae díco, véra an fálsa audíerim, iám scirí potest.
Átticús quidam ólim návi frácta ad Ándrum eiéctus est
Ét istaec úna párva vírgo. Túm ille egéns forte ádplicat
Prímum ad Crúsidís patrém se. *Si.* Fábulam ínceptát. *Cre.* Sine.
Cri. Ítane véro obtúrbat? *Cre.* Pérge. *Cri.* Tum ís mihi cógnatús fuit,
Qui éum recépit. Íbi ego audívi ex íllo sése esse Átticum.

917. **ante** = *antea.*

918. **quod**: for the case, see on *quod* (45).

919. **qui,** "how," is correlative with *sic.* Some regard *qui* as the nominative equivalent to *qualis.*

921. The first half of the line is simply a disclaimer of responsibility for the facts. — **feras** is potential, "can endure."

922. **vera** and **falsa** stand in a predicative relation to a pronoun which is to be understood as antecedent of *quae* and object of *audierim.* The meaning can best be expressed in English by recasting the sentence: "whether the story I am telling on hearsay is true or false." Crito's version corrects Davos' account (220 ff.) in some details.

924. **una** is the adverb.

925. **fabulam**: "his yarn."

926. **tum**: "besides, moreover." — **is**: *i.e.,* the father of Crusis.

927. **illo**: *i.e.,* the shipwrecked Athenian.

Ís ibi mórtuóst. *Cre.* Eius nómen? *Cri.* Nómen tám cito? *Pa.* Pánia. *Cre.* [*Astonished.*] Hem,
Perií! *Cri.* Verum hércle opínor fúisse Pániam; hóc certó scio,
Ramnúsiúm se aiébat ésse. *Cre.* O Iúppitér! *Cri.* Eadem haéc, Cremes,
Multi álii in Ándro tum aúdire. *Cre.* Útinam id sít, quod spéro! Eho, díc mihi,
Quid éam tum? Súamne esse aïbat? *Cri.* Nón. *Cre.* Quoiam ígitur? *Cri.* Frátris fíliam.
Cre. Certé meást. *Cri.* Quid aís? *Si.* Quid tú aïs? *Pa.* [*Aside.*] Árrige aúris, Pámpile!
Si. Qui id crédis? *Cre.* Pánia íllic fráter méus fuít. *Si.* Noram ét scio.
Cre. Is béllum hinc fúgiens méque in Ásiam pérsequéns proficíscitur.
Tum illám relínquere híc est véritus. Póste núnc primum aúdio

928. **eius** is a monosyllable.—**Pania**: the classical form would be *Phanias* (Gk. Φανίας).

929. **perii** is here merely an interjection of astonishment. — **fuïsse**: for the short penult, see Introduction 19 end.

930. **Ramnusium**: "from Rhamnus," a deme or district on the east coast of Attica.

932. **quid eam tum**: these words serve to call attention to the full question that follows, precisely as *quid Glucerium?* (806) paves the way for the following *iam hic suos parentis repperit?* In this use *quid* is usually accompanied by the nominative because the same concept usually serves as subject of the following question; *eam* is here accusative because that is the case required in the clause of indirect discourse that follows. — **aibat**: for the form, see on *servibas* (38). — **quoiam**: for the possessive adjective, see on 763.

934. **qui**: "why?" as in 150.—**noram**: sc. *eum*. — **scio**: sc. *haec*.

936. **poste**: for the form, see on 509. — **primum**: for the meaning, see on 156.

Quid illó sit fáctum. *Pa.* [*Aside.*] Víx sum apúd me; ita ánimus cómmotúst metu,
Spe, gaúdió, mirándo tánto tám repéntino hóc bono.
Si. Ne istám multímodis túam inveníri gaúdeó. *Cre.* Credó. *Pa.* Pater . . .
Cre. At mi únus scrúpulus étiam réstat, quí me mále habet. *Pa.* [*Aside.*] Dígnus es
Cum túa relígione, ódium. Nódum in scírpo quaéris. *Cri.* Quíd istud est?
Cre. Nomén non cónvenít. *Cri.* Fuit hércle huic áliud párvae. *Cre.* Quód, Crito?
Num quíd meminísti? *Cri.* Id quaéro. *Pa.* [*Aside.*] Egon húius mémoriám patiár meae
Voluptáti obstáre, quóm ego póssim in hác re médicarí mihi?

937. **illo**: for the case, see on *me* (614). — **apud me**: for the meaning, see on *apud te sies* (408).

938. **mirando bono** is an ablative of means, parallel with *metu*, *spe*, and *gaudio*. Others prefer to call it an ablative of attendant circumstances.

939. **ne**: for the meaning, see on 324. — **credo**, "I believe you," is the conventional reply to an expression of congratulation. — **pater**: what would Pampilus have said if he had not been interrupted?

940. **scrupulus**: since the figure is unfamiliar in English, we must substitute a less picturesque word such as "difficulty." — **etiam** is temporal. — **male habet**: for the meaning, see on 436.

941. **religione**: for the meaning, see on 730. — **odium**: a term of abuse; the word is etymologically connected with *odor*, etc., and in this use the original force, "stench, stinker," still shows through. Perhaps it can best be put into English by an interjection such as "ugh! faugh!" — **nodum in scirpo quaeris**: the proverb is used of those who borrow trouble.

944. **volŭptati**: for the short antepenult, see Introduction 19.

[*Aloud.*] Heus, Crémes, quod quaéris, Pásibúlast. *Cre.* Pásibúla? Ipsást. *Cri.* East.
Pa. Ex ípsa audívi míliéns. *Si.* Omnís nos gaúdere hóc, Cremes,
Te crédo crédere. *Cre.* Íta me dí ament, crédo. *Pa.* Quód restát, pater, . . .
Si. Iam dúdum rés reddúxit me ípsa in grátiam. *Pa.* Ó lepidúm patrem!
De uxóre, ita út possédi, níhil mutát Cremés? *Cre.* Causa óptumast;
Nisi quíd patér aït áliud. *Pa.* [*To Simo.*] Némpe id. *Si.* Scílicét. *Cre.* Dos, Pámpile, est
Decém talénta. *Pa.* Accípio. *Cre.* Própero ad fíliam. Ého mecúm, Crito;
Nam illám me crédo haud nósse. [*Exeunt Cremes and Crito into Gluceriumʼs house.*] *Si.* Cúr non íllam huc tránsferrí iubes?

946. hoc may be construed as accusative or as ablative.

947. The second **credo** is used as in 939. — **quod** is an accusative of respect; see on *id* (162). Pampilus gets but little further with his suggestion than he did in 939.

948. res: for the meaning, see on *re* (359). — **redduxit**: perfect, because it narrates an act that lies wholly in the past. The present with *iam dudum* describes a state beginning in the past and continuing into the present. — **lepidum** is a colloquial adjective that has the meaning of the women's slang word, "lovely."

950. nempe id: supply a verb from the last speech.

950 f. As to the importance of the dowry, see on *dote* (101).

951. decem talenta was equivalent, by weight, to nearly $12,000, while its purchasing power was much greater. In Menander's *Periceiromene* (Introduction page 30) the dowry amounts to only three talents. — **accipio** is the regular reply to a promise of dowry. Such standing formulas were of the utmost importance in making any con-

Pa. Recte ádmonés; Davo égo istuc dédam iám negóti. *Si.* Nón potest.
Pa. Qui? *Si.* Quía habet áliud mágis ex sése et máius. *Pa.* Quíd nam? *Si.* Vínctus est.
Pa. Patér, non récte vínctust. *Si.* Haúd ita iússi. *Pa.* Iúbe solui, óbsecro.
Si. Age fíat. *Pa.* Át matúra. *Si.* Eo íntro. [*Exit into his house.*] *Pa.* O faústum et félicém diem!

CARINUS ADULESCENS — PAMPILUS ADULESCENS

[*Enter Carinus, unseen by Pampilus.*]
Ca. Províso quíd agat Pámpilús. Atque éccum. *Pa.* Me áliquis fórs putet
Nón putáre hoc vérum, at míhi nunc síc esse hóc verúm lubet.
Égo deórum vítam eaprópter sémpitérnam esse árbitror,

tract, since words spoken before witnesses served many of the legal purposes for which we now use written documents.

953. Why does Pampilus say **istuc** instead of *illud*? — **potest**: impersonal, as in 327. In this use *potest* contains the adjective *potis*, *pote*, in the sense of "possible."

954. **qui**: "why?" — **ex sese**: "according to his deserts."

955. Pampilus intends **recte** to equal *iuste;* but Simo chooses to understand it in its literal sense, "perpendicularly" (cf. 865). — With **ita** supply an infinitive from the last speech.

ACT V SCENE 5

957. **proviso**: for the meaning, see on *reviso* (404). — **Pampilus**: for the pyrrhic before the diaeresis, see Introduction 22. — **fors** = *forsitan*. — **putet**: for the mood, see on *dicat* (640).

957 f. "Someone may suppose that I don't think this is true, but I am glad it is true." There is no logical connection between the two halves of the sentence; Pampilus is too happy to speak sanely. There is no logic in the following argument either.

959. **eapropter** stands to the

Quód voluptátes éorum própriae súnt; nam mi ínmortálitas
Pártast, sí nulla aégritúdo huic gaúdio íntercésserit.
Séd quem ego míhi potíssumum óptem, quoí nunc haéc narrém, dari?
Ca. [*Aside.*] Quíd illud gaúdist?
[*Davos appears at the door of Simo's house.*]
Pa. Dávom vídeo. Némost, quém mallem ómnium;
Nam húnc sció mea sólide sólum gávisúrum gaúdia.

Davos	Pampilus	Carinus
SERVOS	ADULESCENS	ADULESCENS

[*Enter Davos from Simo's house.*]
Da. Pámpilus úbi nam hic ést? *Pa.* O Dáve. *Da.* Quís homost? *Pa.* Égo sum. *Da.* O Pámpile.
Pa. Néscis quíd mi obtígerit. *Da.* Cérte; séd quid mi óbtigerít scio.
Pa. Ét quidem egó. *Da.* More hóminum evénit, út quod sím nanctús mali
Príus rescíscerés tu, quam égo illud quód tibi évenít boni.
Pa. Glúceriúm mea súos paréntis répperít. *Da.* Factúm bene. *Ca.* [*Aside.*] Hem!
Pa. Páter amícus súmmus nóbis. *Da.* Quís? *Pa.* Cremés. *Da.* Narrás probe.

equivalent *propterea* as *quicum* does to *cum qui*. Cf. *quapropter* (163).

960. **propriae**: for the meaning, see on 716.

963. **gaudi**: for the case, see on *id negoti* (521). — **mallem**: "should have preferred."

964. **solide gavisurum**: with this phrase, compare *solidum gaudium* (647).

Act V Scene 6

967. **quidem** = *quoque*. — **quod . . . mali** is an indirect question, while *quod . . . boni* in the next line is a relative clause.

970. **pater**: sc. *Gluceri*.

Pa. Néc mora úllast, quín eam uxórem dúcam. [*Aside.*] *Ca.* Num ílle sómniat
Éa quae vígilans vóluit ? *Pa.* Túm de púero, Dáve . . . *Da.* Ah, désine !
Sólus ést quem díligánt di. *Ca.* [*Aside.*] Sáluos súm, si haec véra sunt.
Cónloquár. [*Advances.*] *Pa.* Quis homóst ? Caríne, in témpore ípso mi ádvenis.
Ca. Béne factum. *Pa.* Aúdisti ? *Ca.* Ómnia. Áge, me in túis secúndis réspice.
Túos est núnc Cremés ; factúrum quaé volés scio esse ómnia.
Pa. Mémini ; atque ádeo lóngumst íllum me éxpectáre dum éxeat.
Séquere hac me ; íntus ápud Glucérium núnc est. Tú, Dave, ábi domum,
Própera, accérse hinc qui aúferánt eam. Quíd stas ? Quíd cessás ? *Da.* Eo.

[*Exeunt Pampilus and Carinus into Glucerium's house. Davos addresses the audience.*]

Ne éxpectétis dum éxeánt huc. Íntus déspondébitur ;
Íntus tránsigétur, sí quid ést quod réstet. [*Exit Davos into Simo's house.*] *Cantor.* [*Addressing the audience.*] Plaúdite !

973. **solus est,** *etc.*, sums up all that a proud young father can say, and so forestalls the details.

974. **mi** is dative of reference.

977. **memini**: "I'm not forgetting that."

978. **Glucérium**: everywhere else in the play the name has the accent on the first syllable, according to the rule given in the note on *bénefici* (44).

980 f. No other play of Terence has such a closing address to the audience as *ne . . . restet*, but the device is common in Plautus. The request for applause occurs at the end of every Latin comedy whose final scene has been preserved.

APPENDIX

33. Mss. and Edd.: *eis*. Here and in line 63 the verse requires monosyllabic *ĭs* or pyrrhic *ĕĭs*. I have preferred the former. Terence must have spelled the monosyllable *eis* (*es* was less usual), and the copyists who modernized the other instances of *ei* into *i* would almost certainly misinterpret *eis* as a dissyllable and therefore retain it.

58. So Mss. Fleckeisen and Fairclough transpose (*ille horúm nihil ílle*) out of deference to Schmidt's demonstration (*Hermes* 8. 478 ff.) that Terence ordinarily uses before vowels the plural forms of *hic* with appended *c*(*e*). This consideration, however, is more than overbalanced by the fact that the sentence accent is seriously impaired by the transposition; *nil*, not *horum*, is the emphatic word.

70. It is probable that *huc* is from earlier **hoi-ce*, formed in the same way as Greek ποῖ. If so, it must have existed alongside of the equivalent *hōc*, and editors of early Latin authors need not prefer the latter against the Mss.

87. Mss.: *tum simul*, a reading which is possible if we assume a false quantity by scanning *Nicĕratum*. See Spengel's critical note.

103. The spelling *cur* of the Mss. of Terence is followed in this edition. There is little doubt that the orthographies *quor*, *qur*, and *cur* were current in the early period (see the statement of the evidence in the *Thesaurus*), and it seems probable that the pronunciations *quōr* and *cūr* were both heard (for *cūr*, cf. Anderson, *CP.* 4. 297), just as *hōc* and *hūc* were used side by side. Each passage, then, should be considered independently on the basis of the manuscript authority.

Editors who admit *cur* to the text of Plautus and Terence usually admit also *cum* (conjunction), *cuius*, etc. The evidence for these

forms, however, is less strong than that for *cur*, and in this edition *quom*, *quoius*, etc., are everywhere adopted.

There is equally good authority for reading with Spengel and Fairclough: *Quid óbstat cúr non vérae fiant?* The context, however, differs from that of line 47, where *verae* is appropriate; with this passage we should rather compare 542 f.: *ut . . . ita, uti nuptiae fuerant futurae, fiant.* Compare Ashmore, Appendix *ad loc.*

171. That Simo enters his house at this point, thus leaving the stage vacant, is indicated by the following considerations: (1) Simo would hardly say *modo* (line 173) of a conversation held not merely before the opening of the play but before he had started to market to purchase the day's provisions. (2) Davos' monologue in lines 175 ff. seems to imply that he has just now learned of Simo's professed intention. His "I told you so" (*mirabar*, *verebar*) hardly applies to news already an hour or so old. (3) Since in 226 f. Davos is anxious to warn Pampilus before his father sees him, it is not likely that he has already allowed a considerable time to pass before starting on the errand. (4) Besides, he himself tells us that he started to find Pampilus as soon as he learned of the approaching marriage (*continuo*, line 355). (5) The strongest argument of all is that if Simo does not enter his house at this point, we must assume that he starts back to the market at line 205 without having gone indoors at all; for at his next appearance (404) he is returning from the market. So Watson, *PAPA.* 42. lxxi. Leo, *Der Monolog im Drama* 57, assumes that Simo enters his house here, but does not cite the evidence.

208. The sentence accent demands that we read *mĕ́ aŭ́t* rather than *me aút* with elision. Compare lines 333, 349, 742.

226. On such final monosyllables as *ut*, see Vahlen, *Über die Versschlüsse in den Komödien des Terentius*, and Schöll, *Rh. M.* 57. 52 ff.

227. Leo, *Der Monolog im Drama* 57, suggests that this may be the end of an act. But it is at any rate clear that there is no opportunity for a musical interlude; Musis must be seen by the audience as soon as by Davos, since she comes from one of the houses represented on the stage.

236. The Ms. tradition and the etymology both favor the spelling *hoccinest*.

258. The Mss. have *nunc* after *quis*. This emendation of Dziatzko's, accepted by Klotz, *Altrömische Metrik* 211, is rejected by Fairclough because he considers iambic *ĕgō* impossible. That form, however, occurs in 702, 864, and 967. In line 850 the text is uncertain. For parallels in Plautus, see Klotz, *Altrömische Metrik* 52, and Lindsay, *The Captivi of Plautus* page 17.

277. Bentley read *ut vim* so as to get an accent on *vim*. The same end may be attained by scanning *vím ŭt*.

300. Some students think that Pampilus remains on the stage, and those who have felt that the stage should be vacant have made him accompany Musis or enter his father's house. We must suppose, however, that he is anxious to see and reassure Glucerium after what Musis has told him; and no conflicting motive has been provided by the poet. Compare below on line 624.

337. Most editors adopt Bentley's emendation. He says: *Certe alterutrum legendum est, aut opus est scire aut opus sunt sciri. Posterius placet.* I do not know of another example of an infinitive after *opus sunt;* but there seems to be no reason for preferring a passive infinitive to an active.

372. With Klotz I retain *necesse*, the reading of the Mss. and Donatus. Most editors print *necessus*, because Lachmann, on Lucr. 6. 815, argued on the basis of *two* passages (*Heaut.* 360, and *Eun.* 998) that Terence *always* used that form before a consonant.

378. So Spengel, Fleckeisen, Tyrrell. I am unable to understand Fairclough's objection to altering *habeat* of the Mss.; it represents a particularly easy corruption in view of the difference between early and later Latin syntax.

412. That Burria enters from the right, not from a house represented in the scene, appears from line 414, *hunc venientem sequor*. There seems to be no good reason for thinking that Carinus' house is represented in the scene.

447. It seems necessary to adopt with Fleckeisen Bentley's conjecture of the Plautine form *aliquantillum* in order to account for *aliquantulum*, the metrically impossible reading of D and E. Most editors read *aliquantum* with the other Mss.

449. Davos' *puerilest* furnishes a satisfactory antecedent for *id* (otherwise Schlee, *ALL.* 3. 556).

483. BC^2 DEG: *fac istaec ut lavet;* C^{1}P, Donat., Edd.: *ista;* Schol. Bemb. Ad. 3. 4. 36, Fleckeisen, Fairclough: *istam*. The active *lavet* seems absurd, since Glucerium was in no condition to help herself. Menander, at any rate, did not make her attend to her own needs; for his text, as recorded by Donatus, was λούσατ' αὐτὴν αὐτίκα. The passive *lavetur*, which originally stood here, was, we may suppose, understood by some scribe as a middle form; hence he carelessly substituted *lavet*. It is probable that *istaec* is the correct form of the pronoun; for the copyists would be more likely to change this to *ista* than vice versa. The retention of *istaec* compels us to omit *ut*. The reading *lavetur* makes unnecessary Fleckeisen's alteration of *post* to *poste*. (Engelbrecht, *Wien. Stud.* 5. 218, avoided *poste* by employing *lavetur* as a middle form.) If the molossus in the fourth foot of a bacchiac tetrameter is held to be impossible (see Lindsay, *The Captivi of Plautus* page 83), one may read: *fac ístam ut lavént; poste deínde*.

512. With much hesitation I have adopted Fleckeisen's *faciam* instead of the *facio* of the Mss. Possibly a misunderstanding of the archaic *qui* induced some copyist to change the mood of the verb. The alternative is to read *quīs*.

527. The Mss. are divided between *ipse* and *ipsus*. The form which was less familiar to the copyists is likely to have been the original. The fact that Terence sometimes chose *ipsus* for metrical reasons is not evidence that he avoided it wherever *ipse* would serve as well.

596. So Mss. The proceleusmatic, *corrĭgĕrĕ mĭhi*, seems to be without an exact parallel, but nevertheless Klotz, *Altrömische Metrik* 268, is inclined to prefer this to the transposition which Fleckeisen proposed in his first edition. Spengel's *corrigi* is scarcely Latin; the infinitive with subject accusative after *enitor* ought to be in indirect discourse as it is after *nitor* in Cic., *Ac.* 2. 21. 68: *Nitamur igitur nihil posse percipi.*

599. So Bentley; Mss.: *quae tibi*. An accent on *tibi* is almost inevitable in view of the contrast with *illi*. Terence was fond of putting a connective immediately before its verb; but later usage favored the transposition which appears in our manuscripts. Compare my note on *ut* (160).

614. So D, and the reading is supported by the fact that the context calls for an accent on *me*. P shows a repetition of the phrase, *nec quid me*, with which the verse begins, and *nec quidem me* of the other manuscripts is an attempted correction of that.

624. With some hesitation I follow Legrand's tentative suggestion, *Daos* 486, in making this the end of an act, because I cannot accept the alternative theory that lines 301–819, more than half the entire play, were unbroken by a musical interlude. The poet has indeed provided a satisfactory motive for getting Pampilus and Davos off the stage: they have a difficult task before them, and the time for accomplishing it is short. On the other hand, it is surprising to find the same two characters upon the stage again eighteen lines below. The alternative supposition, however, that Pampilus listened quietly to eighteen lines of undeserved insult before making his confession, is not satisfactory. Leo, *Der Monolog im Drama* 57, points out that both this break and the one after line 300 are followed by the appearance of Carinus, one of the characters said to have been added to the play by Terence; perhaps the division into acts was clearer in Menander.

629. So Mss. and Reinhold Klotz. I cannot cite a parallel for the third foot (⏑́ ⏑ ⏑ ⏑ –), but hesitate to make any of the violent changes usually adopted. Richard Klotz, *Altrömische Metrik* 298, suggests *hóminum genus péssumum.*

631. The Mss. except C and P read *tempust,* but Donatus comments on the absence of *est.*

713. All the best Mss. assign the second *si quid* to Carinus; but such a repetition seems inconsistent with his sanguine temperament. Hence I adopt Spengel's conjecture.

751. The editors suppose that Musis' exclamation is due to Davos' rough attempts to force her to the right and away from Cremes. But any such stage business would be without motive from Cremes' point of view and therefore impossible. Davos has to rely upon whispers to get Musis away from Cremes.

754. It is easier to suppose that Musis used *male dicis* inexactly for *comminaris* than to make Davos postpone an indignant question for a line and a half.

756. It is necessary to delete either *meretrix* or *ancilla* (after

Andriast in the Mss.). *Meretrix* is needed to give Cremes a clue to Musis' identity. The undeserved insult in it would hardly fail to draw a retort from Musis, and so I assign 757 f. to her instead of to Davos as the Mss. do. Compare note *ad loc.*

772. Mss.: *cuius*. This is said to be the only case in Terence of the dissyllabic genitive of *qui*. There is no doubt, however, that the form was in common use; and so it is quite unnecessary to read *quoia* here.

787. So Mss. (*credes*, DP). Fleckeisen's attempt to dismiss *non credas* as a "solecism" (*Neue Jahrb.* 139. 844) is scarcely successful. He does not explain how *non* got into our Mss. For approximate parallels, see Bennett, *Syntax of Early Latin* I. 170.

807. D: *hucine appuli;* cett: *huc me appuli;* Priscian and one of Bentley's manuscripts: *huc me attuli*. It seems impossible to explain the presence of *appuli* in our manuscripts if *attuli* was the original form; and yet *me appuli* is without parallel (see Fairclough). I think that *huc me* is a corruption of the emphatic *hucine* of D, which is itself an early modification of *huc*.

816. δ: *libet;* γ: *licet*. Crito is making a virtue of necessity, and *licet* would destroy the point. Compare my note.

817. On the assignment of parts, see Spengel's critical note, and compare my note.

838. In the Mss. *at* stands at the beginning of the following line. See Vahlen, *Über die Versschlüsse in den Komödien des Terentius.*

850. The reading in the text is Dziatzko's. I cannot agree with Spengel and Fairclough when they hold that *modo* must be an emphatic word here. Davos is speaking against his will and does not care to emphasize anything. Simo seizes upon the *modo* in his reply, not because it is emphatic, but because it is the only new element in Davos' statement. For iambic *ego*, see Appendix on 258.

854. So BDP; Edd.: *audies*. The subjunctive certainly occurs after *faxo;* e.g., *Phor.* 1028. See Bennett, *Syntax of Early Latin* I. 225 f.

864. For *egō*, see Appendix on 258.

909. So BDEGP^2C^2, Fleckeisen; PCO, Edd.: *qua re*. The fuller reading gives a better sense, and the corruption to *qua re* is very easy.

926. See Klotz, *ad loc.*

971. I prefer *eam* (A, etc.) to *iam* (BCP). Pampilus has been more worried about the identity of the bride than about the date of the wedding.

978. So Umpfenbach, Klotz, Meissner, Fleckeisen, following the Mss. as closely as possible. There are so many parallels in Terence to the accent *Glucérium* that we need be at no pains to avoid it here.

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Andria

With introduction by Sturtevant, E.H.

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